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THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

NOVEL PLAY AT THE ODEON

PARIS, May 21.—At the Odeon Theatre last week the bonds of sympathy between France and Denmark were strengthened by the presentation of a play by a Danish dramatist with a Danish actor in the leading role. "Le Professeur Klenow," the work chosen by M. Gemier for presentation, is from the pen of Mme. Bramson, and is an admirable study of the diseased mind of the old professor who cannot conceive of himself as being the ugly and deformed creature that his physical embodiment shows him to be. He adopts Elise, a young girl who has fled from her dissolute father and threatened to drown herself. He later falls in love with her and persuades, or more exactly forces her to marry him although she is in love with a young student.

The young lover follows the professor and his bride but Klenow retains his hold over his wife by threatening to kill himself, maintaining that his love for her is greater than her love for the young student. All through the play he is bitter and sarcastic, defying sympathy and scorning the hypocrisy of human nature, but he is more an object or pity than otherwise as the workings of his sick mentality are dextrously laid open for the public gaze. The play ends with Elise solving the problem by killing herself.

Paul Reubert, societaire of the Royal Danish Theatre, was admirable in the role of the Professor and Mlle. Clervanne did well with the role of Elise. M. Gemier played the small part of the dissolute father as a compliment to the Danish author and the Danish actor who delivered the leading role in perfect French.

Before the performance M. Reumbert delivered a short address drawing attention to the influence of French drama on the theatre of his own country and explaining how the first Danish theatre was built by a Frenchman.

RAMBEAU TO SUE FOR DIVORCE

PARIS, May 21.—Marjorie Rambeau, American actress who recently arrived here from New York, announced her intentions of seeking a divorce from her husband, Hugh Dillman, as soon as she gets back to the United States. The action she thought, would be started in California.

Miss Rambeau and Mr. Dillman were married in March, 1919, while she was playing in "The Fortune Teller" and he also a member of the cast. Previous to that she had recently divorced Willard Mack. Her most recent engagement in this country was in "As You Like It." When asked about the report regarding a divorce before sailing for Europe Miss Rambeau denied that she had any such intentions.

BOBBY HENSHAW SCORES HIT

LONDON, May 21.—Bobby "Uke" Henshaw, accompanied by his wife, opened at the Finsbury Park Empire here, and has scored a hit which will place him among the favorite American artists playing here. He and his wife have been stopping every show since they opened and are fast creating a large following.

Another American act which opened in the same house is that of the Marmein Sisters, who do dancing that is out of the ordinary run of such acts and they scored heavily.

NEW DRINKWATER PLAY

LONDON, May 21.—"The Gay Lord Quex" which will be withdrawn from His Majesty's Theatre on Saturday will be followed on May 29 by the first London production of John Drinkwater's drama, "Oliver Cromwell" with Henry Ainley in the title role.

FRENCH ACTRESS RETIRES

PARIS, May 21.—Mme. Marie Samary, who has been playing comedy roles in French theatres for the past sixty years, was tendered a gala performance at the Porte St. Martin Theatre on Friday when the Paris stage people and public gathered to do her honor at the occassion of her retiring from behind the footlights.

Mme. Samary is the granddaughter of the once famous Suzanne Brohant. Her mother was Augustine Brohand and her aunt Madeline Brohart, all prominent in French theatrical circles. During the past two generations five other members of her family were on the stage and her niece will make her debut soon at a local theatre under the name of Madeleine Samary.

Mme. Samary started acting at the age of 14, presenting Alfred de Musset's "L'Idylle" with a musical accompaniment by Leo Delibes at private clubs in Paris. She later played in almost all the French theatres, including the State subsidized Odeon.

Despite her seventy-five years Mme. Samary, on Friday night, appeared in a sketch written for the occasion by Sacha Guitry. Others appearing on the program were the Guitrys, Bernard, Max Dearly, Signoret and Chevalier, and dances by Ida Rubenstein and Harry Pilcer.

"PANELS" IS ATTRACTIVE

LONDON, May 21.—"Panels," a revue containing several amusing and several artistic scenes and some catchy music was presented at the Woolwich Hippodrome last week by Dale and Webber and proved to be an attractive show. Arthur Pond contributes some very funny business as the Showman and in several other roles and is capably supported by Douglas Burley and Harry Budd, both good comedians. Harold Moss, a violinist, and Isabel Machaah do some especially delightful work in Panel 7, "The Artist's Dream." Peggy Melrose does well as the soubrette and Robert Lane and Will Barker also score. "The Garden of Brittany" and several other numbers are delightfully sung by Dorothy Belton and Miss Rose Dubarry does well in the role of Francesca Sabotini. Specialties by the Uniques, a cycling act, the Panel Girls, the Hawaiian Orchestra and the Brothers O'Flynn are also introduced.

"MERTON" CLOSES IN LONDON

LONDON, May 21.—George Tyler's production of "Merton of the Movies" at the Shaftsbury Theatre has proved the worst financial flop of the current season and ended its career last Saturday night. According to London theatre managers business with this show was the worst of any current attraction. The reason ascribed for this is the ignorance of the London public of "American slang" expressions. Tom Douglas and Patricia Collinge who were brought over here from America to head the cast will depart for New York next Saturday.

FOSSETT CIRCUS SOLD

LONDON, May 21.—The circus equipment and stock of the late Mr. Robert Fossett were sold last week at auction by Messrs. Merry, Sons and Co., of Northampton, to Mr. J. Weekly for 2,025 pounds. The circus, seating 4,000 people, and including baggage wagons, sixty-three horses, and ponies, harness and other equipment was sold as a whole.

DUKE GOLDEN IN NEW YORK

Duke Golden, general agent of the World Of Home Shows, is again making New York his headquarters for a short time.

WOULD BAN MUSIC BROADCASTING

PARIS, May 21.—French musicians have opened a fight against free wireless broadcasting of concerts such as are carried on chiefly by the Government station in the Eiffel Tower. The Paris orchestra, one of the leading organizations, has refused flatly to allow the wireless world to listen in at its last concert.

The Union of Dramatic and Lyric Artists, which includes opera singers, and the "Syndicate of Musicians," have instructed their members to refuse to allow the transmission of concerts unless the performers are paid.

Well known orchestras, singers and players say they do not need such advertising, while lesser lights complain it is not good advertising, because their singing and playing is usually distorted by the wireless. Their principal objection, however, is: "The people won't take the trouble to come to her us or pay for seats if they can hear comfortably at home for nothing."

The Society of Authors and Composers is about to settle its difficulties by contract with the wireless companies for payments of the usual royalties on music radioed to cafes and dance halls.

WANTS PEGGY FOR "ZANDER"

LONDON, May 21.—Gilbert Miller has been urging Peggy O'Neill for the past week to conclude her run in "Plus Four" to enable her to head an English company in a London presentation of "Zander The Great," which is now at the Empire Theatre, New York, with Alice Brady playing the leading role. Miss O'Neill informed Miller that she did not care to appear in the play at this time but would consider appearing in it in September. Miller, however, has not accepted her decision as final and will try again.

"DOVER STREET" POSTPONED

LONDON, May 21.—Owing to the accident to Stanley Lupino, the production of "Dover Street to Dixie," which was to open this month at the London Pavillion, has been postponed indefinitely. C. B. Cochran is producing the show.

Other Cochran attractions to open soon are Florence Mills and her "Plantation" Company and Eleanora Duse. Miss Duse was scheduled to give her first matinee on June 6, but on discovery that this is Derby Day, it was decided to give it on June 7 instead.

HUSSEY A HIT IN HALLS

LONDON, May 21.—Jimmy Hussey, who came over here to appear in "The Rainbow" at the Empire, and then found no part for him, opened at the Victoria Palace, and scored a big hit. His Hebrew comedy and ad lib remarks was very well liked.

"THE OUTSIDER" FOR LONDON

LONDON, May 21.—"The Outsider" has been produced at Folkstone in the Pleasure Gardens where it has scored a hit. It will come into London about the middle of June. In the cast are Isobel Elsom, Leslie Faber, and Dawson Milward.

NORA BAYES IN CABARET

LONDON, May 21.—Nora Bayes has scored nicely with Londoners and has been signed to appear in the cabaret on the Queen's Hall Roof in addition to her engagement at the London Coliseum.

"NED KEAN" PRESENTED

LONDON, May 21.—Sir Arthur Butt and Arthur Collins presented last Wednesday at the Old Drury Theatre, "Ned Kean of Old Drury," a play by Arthur Shirley which was staged and produced by Collins.

"MERRY WIDOW" REVIVED

LONDON, May 21.—"The Merry Widow" has been revived here and opened at Daly's Theatre on Saturday, May 19.

LONDON OPERA NEEDS STARS

LONDON, May 21.—The British National Opera Company opened at Covent Garden last Monday with a British opera—Gustave Holst's one act composition "The Perfect Fool." The production consumed an entire evening without a drop of the curtain.

There seems a question whether London will ever again have opera comparable to that of the days of Caruso, Melba, Nordica and the Wagnerian importations.

Sir Thomas Beecham, who inherited a large fortune, attempted to restore the prewar glories to Covent Garden for two seasons. When in bankruptcy his lawyer explained that Sir Thomas was temporarily embarrassed because he had spent a large part of his substance in trying to present classic music to the British public. The judge's comment was: "What use is that to anybody?"—a remark which depressed music lovers.

The company's list of singers contains no names known in America except perhaps that of Maggie Teyte, although it is promised that Mme. Melba and other famous singers will appear during the season as guests.

GULLIVER HOUSES CHANGE POLICY

LONDON, May 6.—A large portion of the Gulliver circuit's chain of theatres are changing their policies from that of vaudeville houses to legitimate attractions. Whether these theatres will retain their production policies permanently or just throughout the summer, has not beem definitely decided. The houses affected are the Grand, Clapham; the Empire, Kilbourn; the Hippodrome, Woolwich; the Hippodrome, Poplar; the palace, Camberwell; the Empire, Islington; and the Olympia, Shoreditch. A recommendation has been made by the London County Council Theatres Committee that the sale of drinks be prohibited in these halls while they are being used for productions.

GROCK MARRIES WIDOW

LONDON, May 6.—Grock, the French clown, was married very quietly to Mrs. Maxia della Casa recently. Grock's proper name was given as Charles Antion Wettach, and he was described as a widower, forty-three years old, with his address stated at 171 Shaftesbury Avenue, London.

OLIVER CROMWELL OPENING

LONDON, May 21.—Henry Ainley and his company will open at His Majesty's Theatre on May 29, after a tour of the provinces, with "Oliver Cromwell." In addition to Mr. Ainley, the cast includes Willie J. Rea, Milto Rosmer, Harcourt Williams, Mayden Coffin and Irene Rooke.

"HIP" PLAYING ONE-NIGHTERS

LONDON, May 21.—The Golders Gree Hippodrome has assumed a special summer policy of one-night stands. The attractions switch in type and character, vaudeville being given one night, a musical comedy the next, a dramatic attraction the next, and so on.

KHARUM RETURNING TO U. S.

LONDON, May 21.—Kharum, the Persian pianist, is returning to America after a year's tour in England. He sails this month and is scheduled to open on the Orpheum Circuit in September.

"CHIVALRY" POSTPONED

The production of "Chivalry," a play by William Hurlburt, has been deferred until August 1 by Joseph E. Shea. This was due to the fact that Richard Bennett, who is to play the leading role opposite Irene Fenwick, left for Italy this week to begin the filming of "The Eternal City" with Lionel Barrymore. Bennett expects to return to America about July 1. Miss Fenwick, who is reported to be married to Lionel Barrymore, is going along with the company but will not work. She will return at the same time Bennett does.

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MAX HART WINS APPEAL IN U. S. SUPREME COURT IN KEITH SUIT

Highest Court Reverses Decision of Justice Mack Who Held Vaudeville Was Not Interstate Commerce When He Dismissed Suits in Which Agent Asked Injunction and $5,250,000 Damages

Upholding the contention of Attorney Martin W. Littleton that vaudeville came under the classification of interstate commerce, the United States Supreme Court in Washington, Monday rendered a decision which reversed the opinion of United States Circuit Court Justice Julian W. Mack that it did not come under that classification which resulted in his dismissing the complaint of Max Hart, vaudeville agent, against the Keith Vaudeville Exchange, its subsidiary corporations, officials and associates in which Hart applied for an injunction which would permit him to book acts and $5,250,000 damages for being refused the privilege to book acts through the Keith and its subsidiary agencies. By the decision of the court Hart's case will be restored to the trial calender in the United States Circuit Court and tried.

Though only a summary of the opinion of the United States Supreme Court was available on Monday the decision created considerable comment in vaudeville circles. Theatrical lawyers refused to comment upon the purport of the decision outside of remarking that the highest court had not confined itself to the baseball decision which it had rendered in October, 1921, when it refused to recognize the major baseball leagues as a trust and dismissed the complaint of the Federal Baseball club of Baltimore which endeavored to have them adjudged a trust in violation of the Sherman Interstate Commerce Act.

The contention of the attorneys for the Keith interests was that the facts in the Hart case were similar to those in the baseball case and on these grounds they urged for a dismissal.

In the hearing of the appeal in the Hart case, which ended before the United States Supreme Court, May 3rd last, Martin W. Littleton and Epstein & Exman appeared on behalf of Hart while United States Senator George Wharton Pepper and Maurice Goodman appeared on behalf of the Keith exchange and its associate defendants.

Little attention was paid to the arguments before the Supreme Court until Chief Justice William Howard Taft inquired of Senator Pepper if it were not a fact that vaudeville actors when traveling transport scenery or properties with them for use in their acts.

Senator Pepper quickly replied that such a fact was not alleged in the Hart complaint. Littleton later replied in answer to the statement that such a fact was stated in the complaint and he read the paragraph containing that allegation from it.

The substance of the decision rendered by the United States Supreme Court stated that the appeal was based on the grounds that the justice in the lower court held there was no jurisdiction. It said the court was not prepared to hold that the Federal Courts had no jurisdiction under the Sherman act.

It cited the baseball decision which was rendered two years ago, and the contention of the defendants that the entire issues were based on personal privilege which permitted them in selecting the people whom they chose to do business with.

Further down in the opinion it says that the plaintiff claims that a large element of property, music, scenery, etc., were involved in the matter.

On this point the court stated that where the scenery is an important part of the business, it would take this case out of the same status as the baseball case, where no property interests were involved.

Therefore the court held that the complaint pleaded was a cause of action which is within the Sherman anti-trust act and within the jurisdiction of the Federal Courts.

In effect the Supreme Court order reopens the case, Justice Holmes in his opinion holding that the transportation of the scenery, properties, etc., of vaudeville acts brought them within the provision governing interstate commerce.

Attorneys for the Keith Circuit, contended that the present case was covered by a decision of the Supreme Court that professional baseball did not violate the Interstate Commerce law. They took the ground that violations of that law could not be alleged in this case. On the other hand, counsel for Hart, said that vaudeville performers were only a part of their act, because in many instances it was the necessary apparatus which really made the performance a success. Mr. Littleton urged that this apparatus had to be transported and thus fell under the Interstate Commerce law.

Justice Holmes's opinion reads in part: "This is a suit by one whose business is getting contracts for vaudeville performers to perform in theatres all over the United States and acting as their manager and personal representative. It is brought against a combination of corporations engaged in similar business and the owners of a large number of theatres, known as the Keith Circuit, and the owners of others known as the Orpheum Circuit, and some other persons not needing special mention here, who, it is alleged, are ruining the plaintiff's business by a conspiracy forbidden by the Anti-Trust act of July 2, 1890.

(Continued on page 30)

STOCK ACTOR SHOOTS SELF

Bordering on a nervous breakdown, Henry Duffy, head of the stock company which bears his name at the Shubert-Cresent Theatre, Brooklyn, and director of several other stock organizations, attempted to commit suicide last Saturday by shooting himself in the head while in his room at Hotel Ansonia, on upper Broadway. He was found by a maid and later removed to the Knickerbocker Hospital, where it was said that the wound would not prove fatal.

Although not the regular leading man of the Henry Duffy productions at the Shubert-Crescent, Duffy played the lead in "Just Married" all last week until the matinee performance on Saturday, when he failed to put in an appearance. The show was cancelled as well as the evening performance. The news of the attempted suicide did not reach the house manager until it was almost time for the curtain to go up.

The strain of acting in "Just Married" and making trips to the various out of town stock companies he directed, proved too much of a strain and his associates and members of the cast noticed that the strain was taking effect. Out of town stock companies he directed until now included those playing at the Academy of Music, Baltimore; President Theatre, Washington, D. C.; Shubert-Belasco, Detroit; Pitt Theatre, Pittsburgh. In order to attend to his various duties it was necessary for him to travel continually from one city to another, and taking the role in "Just Married" at the Shubert-Crescent, is said by his friends to have taxed his strength, Duffy being only 32 years old, slight of build and high strung.

MUSIC BO REVUE FOR CHICAGO

The Music Box Revue will be the first of the "big three" attractions in the musical field to invade Chicago next season. The attraction will open at the Selwyn Theatre late in September and remain there until Christmas, when the Ziegfeld "Follies" are scheduled to arrive in that city and anchor at the Colonial Theatre until late in February Upon the departure of the Ziefgeld show George White's new "Scandals," which opens at the Globe Treatre, New York, on June 18, will follow the Ziegfeld show and remain at the Colonial until the end of the season.

GRAND OPERA HOUSE SOLD AGAIN

Morris M. Glaser, who purchased the site of the old Grand Opera House, 23rd street and Eighth avenue, from the estate of Jay Gould last February, has sold the property to the Mandelbaum & Lewine Syndicate, real estate operators. The property takes in the entire Eighth avenue block front, between 23rd and 24th street, and is valued at $1,300,000. At the present time the theatre is playing independent small time vaudeville and motion pictures. It is understood that the new owners will wreck the old property next year.

CANBY STOCK MANAGER

A. H. Canby has been appointed the manager of the New Alexandria Dramatic Stock Company, which will take possession of the Royal Alexandria Theatre, Toronto, on May 28.

"LAST WARNING" SUIT FILED

Suit was begun in the Supreme Court of New York County last week by Mingold Productions, producers of "The Last Warning," against the Klaw Theatre Corporation to recover $2,500 which was deposited with the corporation on October 10, 1922, when the attraction contracted to appear in the Klaw Theatre.

This money was posted to cover the Klaw in case the attraction did not earn enough receipts to guarantee the theatre a weekly minimum of $2,500 for its share of the receipts.

When the show closed demands were made of Alonzo Klaw, secretary and treasurer of the organization, for the money by Mike Mindlin. Klaw offered him an excuse that the show had to share on stage hands that were used during the run of the play. However, when the stage hands union held that this was not necessary Klaw promised to refund the money. Several demands were made upon him but on each occasion he refused upon which J. J. Podell, attorney for the producing company, began suit to recover the money.

HOPKINS GETS THE BROADHURST

Arthur Hopkins last week signed a lease with George Broadhurst whereby he acquires the Broadhurst Theatre on Forty-fourth street next season for the production of his plays. The rent is reported to be in the neighborhood of $100,000. Hopkins will have this house in addition to the Plymouth Theatre, which he has on a long term lease from the Shuberts.

This season Hopkins had the lease of the Longacre Theatre, where he produced three plays with Ethel Barrymore. It is understood that he had an option on the theatre for subsequent seasons but that L. Lawrence Weber, who controls the Longacre, released him from the obligation. It is understood that Weber was to have received a share of the profits of the Hopkins plays in the Longacre, but was considerably disappointed when they failed to show any.

According to Hopkins present plans, "Hamlet," with John Barrymore, will be the opening attraction. It will be kept there after a brief period.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

EQUITY SCOUTS MANAGERS' PLAN TO IMPORT STRIKE BREAKERS

Actors' Organization Has Affiliation with Foreign Artists Which Would Frustrate Such a Plan—Wiseacres Sense Announcement of Selwyn's Plan as an Attempt to Throw Scare into Actors.

The threat of several producing managers to import foreign productions intact for Broadway presentation should another actors' strike take place in June, 1924, when the current Equity P. M. A. agreement is due to expire, was scouted by officials of the Actors' Equity Association last week.

According to Equity, such a proposition is not only improbable but impossible as well, since the Equity has an affiliation with both the British and French actors' organization. In the event of a strike none of the foreign actors would come to America to serve as "strike-breakers."

It was generally conceded along the line that the several announcements pertaining to a foreign invasion were more or less designed to batter down the morale of the actors' organization, who have emphatically declared that they will make the managers live up to their "Equity Shop" agreement at the expiration of the current treaty. Whatever effect the announcement may have had among the rank and file is not known, but at the Equity headquarters it was taken with a grain of salt.

In other quarters it was said to be a feeble stab upon the part of some managers to apologize for inactivity, and at the same time, if possible, force Equity's hand as to its method of attack. Others more charitable about the announcements believe the text concerning the Equity angle was hit upon by the press agents, who, appreciating that the Equity-P. M. A. controversy was live stuff for the dailies effected the tie-up in order to grab more space.

For instance, the Selwyn & Company announcement of its plans for next season, announced simultaneously with the return of Arch Selwyn from abroad, announced three new native productions for the coming season. Then follows on a list of foreign importations, all of which are to be made during the tenure of the current Equity-P. M. A. agreement and which will therefore be permissible. But should Selwyn or Arthur Hopkins hope to continue with these foreign productions beyond June, 1924, they will, from all accounts, find themselves up against a proposition as impenetrable as the proverbial stone wall. This limitation, it is explained, would also cover the proposed London presentations of "Romeo and Juliet" and "The Fool," which are also incorporated in the Selwyn plans for the forthcoming season.

When the question of a "foreign invasion" and its possibilities in the event of another strike was discussed with the Equity officials last week, they were inclined to treat it with a tongue in cheek attitude. Although no official statement was issued, owing to the absence of Frank Gilmore, executive secretary, who was attending the convention of the American Federation of Musicians in St. Louis, those present explained the tie-up between Equity and the foreign artists' federations and let it go at that.

From another source it was learned that Gillmore had addressed the convention of the musicians and had already been pledged their support in the event of the strike. Gillmore will attend the coming convention of the Stage Hands' Union, and will also put the Equity-P. M. A. matter up to them in order to find out where they will stand in the event that the producing managers do not live up to "Equity Shop," which of itself will be considered a declaration of war by the managers against the actors' organization.

With the war rumblings still a year distant, both sides seem to be lining up their war councils. Preparedness seems the watchword on both fronts, and it is expected that when war is actually declared, both sides will be in better shape for the conflict than they were in 1919.

Neither side, however, is revealing its hand, other than the above-mentioned announcements, which have emanated from the Selwyn and Hopkins offices and has no official stamp of the Producing Managers' Association, other than their being members of that body.

By way of illustrating the futility of the Hopkins and Selwyn plans, they pointed out that George M. Cohan had hit upon the idea of making London his producing center when he retired as an American producer several years ago. According to Equity, he found the British alliance with Equity as a snag. He subsequently returned to America and joined the Producing Managers' Association, which granted immunity from "Equity Shop." According to the Equity officials, if such a plan was feasible, Cohan could have had the jump on the Selwyns and could have done it two years ago.

P. M. A. PREPARES FOR BREAK

The Producing Managers' Association are entrenching themselves for any possible clash which might terminate their agreement with the Actors' Equity Association prior to June 1, 1924. There has been a feeling of considerable unrest since the meeting of Equity several weeks ago at which attacks were made on the managers which resulted in the latter advising the actor organization that all negotiations for arbitrating the differences of the two organizations, with a view of extending the contract for another five years at its expiration, were off.

Since that time the managers' organization has held an average of three committee meetings a week and two general meetings, at which the main topic of discussion was future productions.

Last Thursday such a meeting was hurriedly called, with practically the entire membership responding to telegraphic notices of the meeting.

The purpose of the meeting was to discuss the curtailment of productions for next season and the fortification of the managers in their position in case any break might take place with the Equity which would result in the conclusion of harmonious relations of the two bodies.

The assembled members were told that indications on the horizon pointed to a possible break with the actors' organization. They were informed that their organization would sit tight and await any *faux pas* which the Equity might make which would lead to a breaking of the agreement and the repudiation by Equity of this agreement. In this case the managers were informed they must be ready to protect their interests, as many of them under normal conditions would prepare for an extensive production season which would entail a large outlay of money.

The speakers urged the members that self-preservation was the first thing to be considered, and therefore a policy should be adopted whereby producing be done in such a manner that in case trouble developed and a strike took place that those who might walk out could be replaced with actors from outside the ranks of Equity.

It was learned, with respect to the above statement, that Augustus Thomas, executive secretary of the P. M. A., recently sent a request to the Actors' Fidelity League asking for the membership list of the organization and the plans of its members for next season. Just what the strength of this organization actually is could not be learned, but it is said to be considerably over 400 members, of which a small portion are recognized stars of the stage. Besides banking on the co-operation of the Fidelity members in case of trouble, it is said, the managers are also having a number of scouts looking over cabaret and revue talent, with a view of using this material for musical productions.

At the Thursday meeting it is said that the members agreed that in view of the conditions which are predicted will exist next season, they agreed to go over their production plans for the coming season and figure in what way production could be curtailed. It was agreed that the members of the body deliberate on this matter for another ten days, after which they will report their future plans at a general meeting of the body.

In the meantime a committee, which is composed of Lee Shubert, Arthur Hammerstein, William Harris, Jr., Lawrence Weber, Arthur Hopkins and Archie Selwyn, are holding three and four meetings a week, discussing the situation and planning action to be taken in case there is any break with the Equity.

WILLIAM HARRIGAN BANKRUPT

A petition in voluntary bankruptcy was filed in the Federal Court last week by William D. Harrigan, actor and son of the late "Ned" Harrigan, of Harrigan and Hart. Harrigan, who is appearing in "Polly Preferred," gives his liabilities as $5,381, with assets of $260.

Listed among his creditors is an item of $2,500 due Louise Groody, musical comedy actress and former wife of Harrigan. Other creditors are Leon Errol, to whom Harrigan acknowledges a debt of $500, The Lambs and the New York Athletic Club.

THREE NEW SHOWS IN CHICAGO

CHICAGO, May 19.—Although five theatres are closed for the season which is unusually early, three new shows will usher in the new week, with Raymond Hitchcock opening tonight (Saturday) at the Garrick, after this house had been dark all week because of the early departure of "Tangerine" which did not make a "go" of it here. Hitchcock has a new cersion of his famous series called "Hitchy Koo 1923." This is the second time this season that Chicago witnessed an opening on a Saturday. The first was William Hodge who opened last September in "For All of Us" which was then playing at the LaSalle.

Donald Brian and a large company will succeed Frank Keenan at the Harris tomorrow night in a new comedy called "Rolling Home."

This is the last night for "Peter and Paula" at the Playhouse. O. P. Heggie and others in this cast will offer a new play Monday night, entitled "Chains" written by Charles Eckert Goodman. The company will be able to give only one performance before the premiere, because they are engaged in the production which closes tonight. This is the first attempt by Lester Bryant to make Chicago a producing center and if this experiment proves successful other new plays will be tried out and retained at the Playhouse for a run.

Other offerings remaining here are: William Hodge in "For All of Us" at the Studebaker entering his twenty-seventh week. Hodge is scehduled to close his season on June 2.

"Two Fellows and a Girl" at Cohan's Grand is holding its own. Harry Ridings is putting out some clever advertising which is beginning to show results at the box office.

"Light Wines and Beer," now located at the Selwyn is doing fairly well. "Steve" with Eugene O'Brien is making a strong bid for a good business. This play with O'Brien appeals to the fair sex and the matinees are unusually good as a result. R. U. R. was scheduled to leave the Cort but it has prospered and will remain with us a while longer. "Up The Ladder" remains at the Central and the Howard Brothers in "The Passing Show" are doing good business at the Apollo.

With warm weather in our midst, the outlaying gardens are doing big business. Ernie Young has the biggest show with Gertrude Hoffman entering her sixth week at this popular North side resort. Frank Libuse is back at the Marigold and is contributing to the amusement of Marigold patrons.

Fred Mann's Rainbo Garden is offering Ed Beck's Rainbo Rays which is one of Beck's best efforts along this line.

Terrace Garden is offering Paul Biese and his Champion Orchestra as a feature. New entertainment is now at Friars. The Rendezvous is keeping pace with others in good cabaret entertainment and White City has opened for the season.

GALLAGHER BUYS MONTE CARLO

William J. Gallagher, well-known cafe owner, concluded negotiations last Saturday for the purchase of the Monte Carlo supper club located at 51st street and Broadway, and formerly called Club Maurice.

The resort will be reopened sometime next week under the name of Monte Carlo, with a new novelty revue staged by Ted Riley and Frank Gillen. The book and lyrics will be original as well as the music by Gillen. Corine Muer, primadonna, will be in the cast of twenty-five. A ten-piece orchestra will be one of the features of the place as well as the revue which is said to have the most unique effects ever seen on Broadway being prepared for it, containing an unusual element of surprise.

MUSICAL STOCK FOR UNION HILL

Anton Scibilia has installed a musical stock company at the Lincoln Theatre, Union Hill, offering "Hello, Good Times" as the opening attraction. The cast is headed by Nat Haynes, and includes Francis Martin, Sadie Duff, Fred Flynn and Weis and La Verer.

"SCANDALS" CAST COMPLETE

George White has completed the cast of his forthcoming "Scandals," which opens in Atlantic City, June 4, and which will come to the Globe Theatre, New York, a fortnight later.

Listed among the principals are Lester Allen, Johnny Dooley, Winnie Lightner, De Lyle Alda, Tom Patricola, Marga Waldron, Dora Stroeva, Richard Bold, Olivette, Margaret Breen, the Breen Brothers, Helen Hudson, Newton Alexander, Olive Vaughn, the Tip Top Four, Myr Cullen, Edna May Reed, Sixteen Tiller Girls, Marie Nervel, James Miller and Dornberger's Orchestra.

"PAPA JOE" ON SUBWAY CIRCUIT

"Papa Joe" wound up its metropolitan run at the Lyric Theatre last Saturday night. The piece originally opened at the Princess and was later moved to the larger theatre. In all it played twelve weeks on Broadway. Although its final weeks were not profitable the management hope to gain a profit through the sale of the motion picture rights. The show will play the "subway circuit" and will be laid away until next season.

ATTACKS SUNDAY FILM SHOWS

The Rev. Harry L. Bowlby, president of the Lord's Day Alliance at the assembly of the Presbyterians of the United States in Indianapolis, attacked the Sunday movie shows. This attack was made while Will H. Hays, president of the Motion Picture Producers and Distributors, who is a delegate to the meeting, was absent attending a committee meeting.

Rev. Bowlby said that he had nothing against the pictures, but that the commercial movie houses ought to give the church, the Bible school and the home the right of way on the Christian Sabbath.

TWO TICKETS FOR FRIARS

Two tickets will be in the field at the annual election of officers of the Friars Club, to be held on June 1.

The regular, or nominating committee's ticket, is George M. Cohan, abbot; William Collier, dean; Frank Stephens, secretary, and J. P. Muller, treasurer.

The opposition ticket has the following names: George M. Cohan, abbot; Lionel Atwell, dean; E. E. Pidgeon, secretary, and Fred Murray, treasurer.

ZIEGFELD EVOKES NEW LAW IN THE GALLAGHER & SHEAN DISPUTE

Manager Loses in Application to Show Cause Why Under New Arbitration Act Committee Should Not Be Appointed to Settle Dispute Over Contract

Florenz Ziegfeld, Jr., lost the first round in his legal battle which he instituted last week in the Supreme Court to restrain Gallagher and Shean from leaving the cast of "The Follies" at the New Amsterdam Theatre when on Saturday Justice Irving Lehman vacated an order to show cause, which Ziegfeld applied for against the comedians, that called upon the court to appoint arbitrators to take up the matter of settling the alleged dispute between the manager and actors over the contract made between them.

The application made by Nathan Burkan on behalf of Ziegfeld was under the new arbitration law which was passed by the State Legislature in 1920. According to this law the defendants are entitled to an eight day notice of motion pending the argument of a matter and the Ziegfeld proceedings were brought with only a six day notice of argument.

The order to show cause was returnable last Monday, but on Saturday morning, George A. Knoblock, of the office of Tobias A. Keppler, who represents Gallagher and Shean, appeared before Justice Lehman and made a motion that the order to show cause be vacated on the ground that insufficient notice had been given his clients which was not in accordance with the principals of the arbitration law under which the proceedings were brought. Mr. Knobloch informed the court that according to section three of the law a notice of eight days must be given for any application that might be made to the court to seek relief.

While according to section six of this law states, "General rules with respect to motions of this sort shall apply except where the law expressly provides otherwise." In a contest along the lines of the Ziegfeld application, Knobloch stated that the eight day notice would apply therefore the order served upon his clients was defective. Burkan argued that it was a matter which should have speedy adjudication and that the eight day limit be set aside. Justice Lehman differed with him on the argument when he signed the following order: "Within order vacated solely on the ground that eight days' notice is required."

Mr. Burkan immediately returned to his office and prepared papers which were served on the actors Saturday which calls for a hearing similar to the one scheduled for Monday to take place on May 28.

In his application for an order to show cause why Gallagher and Shean should not be compelled to arbitrate the existing contract with Ziegfeld, the theatrical producer set forth that on April 8, 1922, he entered into a contract with the comedians to appear in the Follies at a salary of $1,500 a week and according to his conception of the meaning of the coptract they were to appear with the Follies during the life of the attraction.

He stated that Frank Gillmore, executive secretary of the Actors' Equity Association, refused to have his body arbitrate the matter and therefore he felt that the court should instruct the parties concerned to each appoint one arbitrator and the court the third.

The letter which Gillmore addressed to George H. Nicolai, secretary of the Producing Managers' Association, in which he refused to arbitrate the matter was included in the papers submitted to the court and is as follows:

May 10, 1923.

Mr. George Nicolai,
Producing Managers' Association,
231 West 45th street,
New York City.

My Dear George:—

After due consideration I have decided to decline arbitration in this issue.

Both the basic and supplementary agreement call for the use of a standard form of contract and of its being offered by the manager to all Equity members. The purpose of this agreement was to avoid the very dispute which has arisen in this case. The burden of doing the proper thing being upon the manager, we have often refused to be a party to enforce an improper form of contract, such as this is, against our own members, and I see no reason for favoring Mr. Ziegfeld in this case. He has caused by his own act, a confusion and uncertainty such as always arises when standard forms are not used.

The arbitration committee upon several occasions has decided that when a manager does not issue a contract, or issues an improper form of contract, that the case should be decided against him.

In the Gallagher and Shean contract Mr. Ziegfeld has made up a form under which he could "blow hot or cold" as he wished. If he had not wanted Gallagher and Shean after June 1, he might have taken the stand that under the regular ruling the contract expired on May 31. Now it is to his interest to take another stand and he does so. I am not in favor of endorsing such methods in any way by any action of ours.

We could, of course, waive our rights to an improper form of contract or even insist upon the rights which may accrue to our members under such a form, but I did not think this is a proper case to do so. I believe that it is good policy in appropriate cases to penalize the failure of a manager to live up to his associate's agreement with us.

(Signed) Frank Gillmore.

A statement issued by Attorney Keppler on behalf of Gallagher and Shean' says: "If Ziegfeld insists that he can hold us after June I, he may 'Rip Van Winkle' us by having us play in this show for the rest of our lives at a small salary and in that way blight our career."

This suit, on his part, they claim simply further complicates matters as the Fox Picture Corporation have contracted to star them in a $500,000 production entitled "Around the Town With Gallagher and Shean," as Ziegfeld claims according to his contract with them the comedians have no right to appear in that picture.

Mr. Keppler advised them on Saturday to report for work immediately at the Fox Studios and make the picture. He declared that Ziegfeld had no control over them in this matter.

The papers which were declared "void" by Justice Lehman were served on the men at the New Amsterdam Theatre on Tuesday, May 15, and had they been made returnable by Attorney Burkan on May 23, the motion would have been heard on that day instead of requiring the procurance of a new order and delaying the hearing until May 28.

JOLSON TO MAKE CONCERT TOUR

Al Jolson is now making plans for a concert tour to begin shortly after the close of "Bombo" at the Winter Garden, at which time his contract with the Shuberts will expire. He will play week stands in the various big cities throughout the country, traveling with a large orchestra. Repeated rumors to the effect that Jolson is to be under the management of Charles Dillingham beginning next season, have not been verified as yet, and in all probability, Jolson is awaiting the results of his independent tour before tying up with any particular manager.

The Shuberts are said to be grooming James Barton to succeed Jolson as their big star, Barton having started to use the burnt cork in "Dew Drop Inn," in which he is starred.

PHILA. HOUSES CLOSING

PHILADELPHIA, May 21.—The current week finds four of the leading dramatic houses dark, but post-season footlight activities will be on a more extensive scale than in any recent year.

The only première carded for the week was "Winnie and the Wolves," which was brought out at the Lyric Theatre tonight by the Philadelphia Theatre Guild. The piece is a dramatization of Bertram Ankey's story and has been adapted by William Gillette. The plot deals principally with the methods of a certain young lady named "Winnie" utilizes in getting what she goes after.

Lola Fisher, who has appeared in the two previous productions of the Guild scored a personal triumph in the leading role and was ably supported by Robert Rendel, Edward Douglas, Alan Bunce, C. Henry Gordon, George Graham, Henry Karr, Ann Winslow, Patricia Morris and Margaret Burrough.

"Adrienne," the new Louis Werba musical comedy, the cast of which is headed by Billy B. Van, Richard Carle and Vivienne Segal, is in its second and final week at the Garrick and will go direct to the George M. Cohan Theatre, New York.

Eddie Cantor will wind up his engagement in "Make It Snappy" at the Chesnut at the end of the week, to be followed in by the Harry Delf musical show, "Sun Showers," which has been retitled "Happy Days."

"Shufflle Along" continues to held its pace at the Forrest and will continue there indefinitely.

BRADY SUNDAY SHOW HELD UP

William A. Brady's proposed Sunday performance of his musical comedy, "Up She Goes," did not take place at the Playhouse last Sunday night. Equity stepped in and invoked their "no Sunday performance" rule, notifying their members on Thursday that they were not to participate in it. Brady justified his plan by saying that he would dispense with the Monday evening performance.

Such a policy is now in vogue in Chicago, but it was in vogue for years before Equity gained its stronghold and the latter organization have accepted it as a tradition.

Wiseacres scouted the Sunday performance idea as a space grabbing affair for the Brady attraction, several of the dailies going to the announcement for considerable space.

"QUICKSANDS" IN STOCK TRYOUT

By arrangement with David Belasco, Maude Fealy recently presented "Quicksands," a new play by Jean Archibald, author of "Call the Doctor," with her stock company, at the City Theatre, Roseville. Mr. Belasco was in attendance at several performances and declared that the play would have an early fall production. During the week a name contest was conducted, with the result that "The Stone Wall" was chosen as a tentative title for the New York production of the play. Miss Fealy played the leading role, with Elizabeth Wells being cast for the ingenue part and Milton Byron for the male lead.

This week the Fealy company will present "The Torchbearers," giving it the first stock company presentation in the East.

CONDENSED OPERAS FOR CENTURY

BALTIMORE, May 21.—A season of light opera in tabloid form, which will include the works of Sullivan and Gilbert, will shortly be introduced under the direction of J. Humbird Duffey, at the Century Theatre. The first production will be a revival of "The Prince of Pilsen." The condensed operas will be shown in conjunction with feature films.

POWERS CLOSES FOR SUMMER

CHICAGO, May 21.—"Why Not?" ended its stay at Powers Theatre last Saturday night, May 19, after a three weeks' season, and the house is closed for the summer. The company had been specially gotten together for this engagement.

SUIT OVER WAR PICTURE

Al H. Woods, producer, is made defendant in an action for $10,000 filed in the Supreme Court of New York County by the American Trans-Ocean Trading Corporation, of Paris, France. The suit is in connection with the joint option held by both principals in the action, in the French war picture Panorama Pantheon de la Guerre which was to be exhibited in this country by Woods when he found a suitable site for it. An agreement had been made by the producer and the organization suing him, with the Societe Pantheon de la Guerre whereby they were to bring the picture to America, the price being $300,000. A joint option was held by them on the huge painting, the option running out in November, 1922.

At this time, the plaintiff alleges in its complaint filed in the Supreme Court, Woods wrote a letter in which he said that he hadn't yet procured a suitable site for the picture to be put on exhibition and that he was crediting the American Trans-Ocean Trading Corporation with $10,000 in a Paris bank with which sum a further joint option was to be purchased on the picture for six months by the trading company, who would still have half an option but who would not have to pay half of the $10,000. On the strength of this letter the option was purchased for another six months by the French organization, who allege the $10,000 was not forwarded by Woods.

According to Al Woods, the breach in his agreement if any was not broken by him as he had carried out his side of the contract at all times. Alfred Beekman, of House, Grossman & Vorhaus, attorney for Woods, is filing an answer to the complaint this week.

"BOOTLEGGERS" FOR LONDON

Madison Corey, who sailed for America from France last week, prior to leaving that country notified Will A. Page that he had closed negotiations for the presentation of the latter's play, "The Bootleggers," within an English syndicate representing London liquor and brewery interests. Page says that the title of the play will be changed to "Prohibition" for the English presentation and that he will write a new scene for the play which will deal with the restriction of liquor on foreign ships. The letter states that some of the original American cast will be engaged for the London presentation which will take place late in August.

"The Bootleggers" was presented for four weeks at the 39th Street by Charles Capehart and Page.

TOURING WITH DRUG FILM

Juanita Hansen, movie star and noted beauty, who fought the deadly cravings of the drug habit and finally conquered, is cashing in on the tremendous publicity given her case, by making personal appearances throughout the country in conjunction with the film, "The Greatest Menace," which also deals with the drug evil.

Next season Miss Hansen will return to the legitimate stage in "The Dice of the Gods," the play in which Mrs. Fiske was starred this season.

CORT TO DO "THAT'S THAT"

"That's That" is the name of a new musical comedy to be produced by John Cort and which is to succeed "Go-Go" at Daly's 63rd Street. The show is by the same authors who were responsible for "Go-Go," the book being by Harry Cort and George Stoddard, the lyrics by Alex Rogers and music by Lucky Roberts. Walter Brookes, who staged "Shuffle Along," "Liza," and "Go-Go," will put on "That's That." It goes into rehearsal on August 14, and will be brought into the 63rd Street during October.

STOCK PRODUCER BANKRUPT

CHICAGO, May 5.—Conrad Siedemann, who conducted a German stock company at the Victoria some time ago, has filed a petition in bankruptcy. He owed actors $15,718.80 and lists scenery and properties to $23,605.

AMUSEMENT STOCKS IN SLUMP BREAK YEAR'S LOW RECORD

Leaders Slide Off to Remarkable Degree—Famous-Players Goes to 73¼ and Loew's Hits 14½—Orpheum Holding Its Own—Bigger Price Slump Expected

Two of the amusement stocks last week registered new low marks for the year and, according to present indications, the end is not yet. Famous Players was first in the retreat, slumping 6½ points by Saturday and at one time going so low that the slump had all the earmarks of a panicky unloading of the issue. It is hard to say just what elements are contributing to the fall of this stock but it is safe to hazard the guess that the much feared S. A. Lynch holdings are being placed in circulation. Large holdings are being dumped injudiciously and the stock is showing every sign of needing a doctor.

The Federal Trade Inquiry is also undoubtedly making its effect felt in the slide of this issue and if testimony continues to be given in the same tenor as that which has been offered recently no rise can be expected in Famous until a decision is given, and then the nature of the decision will determine whether the stock will rise or fall. The other issues in the amusement field played follow the leader and all of them continued the definite decline that set in several weeks ago. Outside of Famous the hardest hit was Loew, which also reached a new low for the year. The only issue which did not mark a loss last week was Goldwyn and trading in this issue was negligible. Trading in Orpheum was also light, the chances being that the stock itself is in a relatively strong technical position but is merely succumbing to the general market trend.

Famous Players, which opened a week ago Monday at 81½ hit the toboggan early in the week and at one time went as low as 73¼. Inasmuch as the low for last year was 75⅛ this new mark of 73¼ is the lowest the stock has been in some time and does not make the outlook at all favorable. It is possible, however, that certain daring speculators, gambling on a favorable decision by the Federal Commission, will buy around this mark and keep on buying as the stock goes lower, knowing that the issue is financially sound as long as the government leaves hands off. During the week 35,000 shares were unloaded for a loss of 6½ points, the stock closing at 75. On Monday of this week the issue lost an additional 1½ points, closing at 73½ with 3,000 shares traded.

Goldwyn, with only 4,200 shares sold, held firm at 5 all last week. On Monday of this week the price remained the same, dropping for a short time to 4⅞, with 2,200 shares sold.

Loew's, although trading was comparatively light last week, misbehaved badly and declined 1⅛ points, closing at 16⅛ with 11,200 shares traded. The issue had a big day on the market on Monday of this week and 8,400 shares were traded, the issue declining ⅝ of a point further and closing at 15½. During the day this issue also set a new low for the year when it hit bottom at 14½. This is still 3½ points above its low last year.

Ohpheum, hovering around the 18 mark, is in the strongest technical position. Trading in the issue is light, only 2,200 shares being traded last week for a loss of ¼ the issue closing at 18¼. On Monday of this week, with 900 shares sold, the stock declined an additional ¼, closing at 18.

TWO SUITS AGAINST THE BLANEYS

Charles E. and Harry Clay Blaney are named defendants in two actions started against them last week in the Third District Municipal Court for a total of $500. Both suits are for royalties alleged to be due for plays used in stock by the Blaneys.

One of the suits is for $100, filed by Grace Haywood Gatts, who seeks to recover that sum for royalties due for one week on her play, "The Unmarried Mother," presented at the Gotham Theatre, Brooklyn.

The other suit is for $400, instituted by George M. Gatts, for royalties due for four weeks on his play "The Unborn Child." In the complaint he alleges that his play was presented in stock by the Blaneys for one week each at the following theatres: Orpheum, Newark; Yorkville, N. Y.; Gotham, Brooklyn; and Prospect, Bronx.

SUNSET INN CLOSED

CHICAGO, May 19.—Sunset Inn, one of the most notorious "black and tan" resorts located on the south side of Thirty-fifth and Calumet streets, was boarded up Thursday, on a mandate issued by the United States Court of Appeals after the court refused to stay pending an appeal to the United States Supreme Court. Under the injunction section of the prohibition law, after a temporary injunction had been violated, the cabaret was ordered closed by the United States District Court. The place was nailed up after serving Sam Rifas, one of the proprietors, with the court order.

TOM MOORE IN PLAY

CHICAGO, May 19.—Tom Moore, movie actor, is to be seen in Chicago shortly in a play called "The Dust of Erin" by Ted W. Gibson.

ORPHEUM THEATER RE-OPENS

MONTREAL, May 21.—Harold O. Hevis will reopen the Orpheum Theatre which has been closed for six months with his Orpheum Theatre dramatic stock company next Monday. This will be the fourth season for the Orpheum Players at this house under the management of Hevis and they will play here until the end of August.

Norma Phillips will be leading woman of the company and Robert Glecker will be the leading man. Other members of the company are, Suzanne Jackson, Virginia Richmond, Clyde Franklin, Virginia Zollman, and Louis Albion. William Blair will be the director.

In September a French stock organization which will be brought over from Paris will take possession of the Orpheum for the Winter season.

JUNGLE MISTRESS CONVICTED

Kate Francis, proprietress of "The Jungle," a cabaret in Greenwich Village at No. 11 Cornelia street, was convicted Monday of running a disorderly resort, but she was held in $500 bail and sentence deferred in order to give the probation officers a chance to look up her record.

Detectives testified that on several visits to the place they had seen Miss Francis sitting at the tables and drinking with her guests, that men and women in the place were intoxicated and acted in a disorderly manner and that singers misbehaved as they went from table to table and that although Miss Francis was always present she made no attempt to stop violations of the law.

"JANE" NEW MUSICAL SHOW

"Jane," a new musical comedy by Harry Greene, Phil Morris and Charles Smith, will be given an early production by an independent producing firm headed by the authors of the piece.

PANAMA MANAGERESS VISITS N. Y.

Mayme Lee Kelley, who pilots the managerial destinies of the M. L. Kelley Enterprises, which controls the only theatrical circuit in Panama, arrived in New York last week on her annual tour and talent scouting expedition, during which she will sign feature acts and orchestras for her cabarets and other amusement places in the Isthmus Zone.

According to Miss Kelley, Panama is coming to the fore as a winter resort. She looks for it to replace Florida as the prevailing winter resort within the next few years.

Whatever has been done at the Zone to make Americans feel at home can largely be blamed upon Miss Kelley. Seven years ago she visited the Zone and found that an American resort was a much needed establishment. She opened the first cabaret and night place of typical Broadway type. This prospered sufficiently to warrant her opening a chain of places throughout the Zone districts. Her fame has constantly grown with the tourists who now point her out as "the lady who transplanted a bit of Broadway to Panama."

Miss Kelley, who is combining her trip with business and pleasure, is making her headquarters in the Harry Walker Booking Exchange, and has already contracted with Walker for two of his musical tabloids to be routed over the circuit. She has also cornered what she believes to be one of the best symphonic jazz outfits she has heard since coming to the States and will offer them over her circuit as "Kelley's Rhythmic Ragadors."

EDITH DAY MARRIES

Edith Day and Pat Somerset were married in Greenwich, Conn., on Sunday at the Pickwick Arms, the ceremony, which had been twice postponed owing to the delay in Miss Day's divorce from Carle Carleton becoming final, was attended by many friends of the couple. This wedding puts an end to part of a tangle that had existed for two years. It will be remembered that Margaret Bannerman, wife of Pat Somerset, sued the actor for divorce in England, naming Miss Day as co-respondent and was granted a decree. When Miss Day returned to this country she was sued for divorce by her husband who, at the same time, started deportation proceedings against Somerset. Miss Day did not contest her husband's action and he in turn dropped the deportation proceedings.

It is said that Carleton is also prepared to avail himself of the divorce decree and that he and Martha Lorber of the Ziegfeld "Follies" were to be married this week. Carleton was not in his office on Monday and inquirers were told that he was out of town and would not be back during the week.

LE PARADIS ROOF OPENING

The Le Paradis Roof Garden, Washington, D. C., owned by Meyer Davis, will open for the summer on May 23. William Lawrence Bottomley, the New York architect and designer of the Club Royale, the Palais Royal, the Pavilion Royal and many other supper clubs has worked out a beautiful scheme for the roof in the way of a cocoanut grove, after the Cocoa-nut Grove at Palm Beach. Davis is spending $25,000 to get the necessary effects, one of the chief items of expense being the importation of a large number of cocoanut trees.

Meyer Davis' Le Paradis Band, under the leadership of W. Spencer Tupman, has just finished a highly successful engagement in vaudeville and will be featured throughout the summer, on the roof.

Meyer Davis is furnishing a nine-piece combination under the leadership of Jack Latiner, cornetist, to work in a vaudeville act with Dave Kramer of Kramer and Boyle, Kramer having gotten the idea when he went on during a vaudeville show to clown with the band and found how effective this sort of clowning was.

RELEASED FOR STOCK

"The Exciters" and "The Unknown Purple" were released for stock purposes in all territories last week by the American Play Company.

PUBLICITY FOR CUMMINGS

Latent intelligence as to the personal and matrimonial affairs of Roy Cummings last season with one of the Shubert units discloses the fact that Cummings has been living in harmonious accord with two wives in a bungalow at Derby, Conn. Cummings, through this fact, has become good "copy" for the New York dailies, which have been assigning special writers to sojourn close to the Cummings' domicile and narrate all incidents that take place practically all of the twenty-four hours of the day.

Though Cummings is grabbing plenty of space from the metropolitan dailies, it seems as though, being cognizant of the fact, that he had his ex-bride, daughter, and present bride living with him, it would have been a great yarn for the regular season when Roy was traveling around the Shubert circuit and might have been able to garner a ream or two of space in each city, instead of at the present time, when he is sojourning for the summer and his earning capacity is not enhanced directly through its effects.

Just why Cummings chose this time to let the facts be known may be a matter of conjecture, but as he is slated to return to the fold of the Shubert's next season, he may want to push this sheaf of publicity under the "noses" of his employers to impress them with the value of propagating his cause.

According to the story that has come to light, Cummings is scheduled to pay his first wife, who formerly was Helen Gladyngs, of Bridgeton, N. J., and who formerly was his vaudeville partner, $150 a week alimony for the support of herself and daughter, Edna, aged five. Cummings, who had the bungalow for the summer, was planning to live there with his second wife, known as Irene Shaw on the stage, for the summer, while all of his accrued revenue was going out and none was coming in, when he had a consultation with the first Mrs. Cummings, which resulted in her joining the other Mrs. Cummings at Derby, and her decision to waive demand for alimony during the summer.

This scheme was favorably passed upon by the second Mrs. Cummings, so her predecessor joined the family fold, with the daughter, two weeks ago. Everything has been harmonious since the start, with the women dividing the housework between them, as well as the cooking of the meals, and Cummings sitting by as an unconcerned and happy spectator.

The women feel that through this spirit of economy on the part of all concerned, Cummings will be able during next season to furnish the wherewithal to purchase fur coats, automobiles and other luxuries for his two wives and daughter, who are getting along together as three happy little birds on a lark.

DELMONICO'S CLOSES

Delmonico's, once a name to conjure with in the realm of comestibles, closed its doors on Monday after almost a century of catering to the gastronomic proclivities of the world's stage and social elite. Prohibition is the grim reaper that laid low the famous hostelry, and the building at Forty-fourth street and Fifth avenue, that offered gustatory sanctuary to kings and presidents, passed into the realm of memories to make room for a modern office building.

In 1827 Peter Delmonico grew tired of walking the streets peddling sandwiches and founded the restaurant on Beaver street. As the growing city stretched, Delmonico moved his eating place, going from Beaver street to Fifth avenue and Fourteenth street and later to Fifth avenue and Twenty-sixth street, where the restaurant remained for twenty-five years before moving to the present site.

The Leco Realty Corporation, owners of the building, filed two suits against Mr. Robins, manager of Delmonicos in March of this year for the sum of $18,750 plus costs, and judgment was entered. Another judgment for $41,000 was filed in the Supreme Court on May 4. The management, in closing Delmonico's, puts an end to the litigation but states that they expect to reopen in a suitable location at a later date.

EQUITY MOBILIZING IN EVENT MANAGERS REFUSE "EQUITY SHOP"

Actors' Organization Broadcasting Pamphlet Which Chronicles Accomplishments of A. E. A. as Part of Membership Drive—Not Forcing Issue but Are Preparing in Event of Another Strike

In accordance with their plan to mobilize its forces in the event of another strike and to augment its lines with additional members, the Actors' Equity Association is concentrating its efforts upon a membership drive that will be vigorously carried on during the peace era so that if the organization is forced to fire its guns, it will do it with a much stronger army than it had in the previous conflict of 1919.

To this end, the Equity has compiled a pamphlet giving an account of its stewardship to the actor and contrasting the old conditions with the new ones made possible by the power of the Association. The pamphlet has been broadcasted among its members, principally those in the travelling organizations, whose labors take them far distant from the Equity headquarters and therefore are unable to avail themselves of first hand information concerning A. E. A. activities.

Prefacing the pamphlet is a brief introductory that is self explanatory of the object of the A. E. A., reading as follows:

"The object of the Actors' Equity Association is to unite all actors and actresses in the United States and Canada into one organization for their general protection and the advancement of their interests, and for the purpose of enforcing good faith and fair dealing. That this has been accomplished to a great extent will be shown in the following columns."

The pamphlet goes on to contrast rehearsal conditions before and after Equity took a hand. Before Equity's formation a producer could rehearse a production from ten to twelve weeks, without incurring any salary obligations whatsoever with his actors. The Equity has remedied this injustice by limiting dramatic productions to four weeks of free rehearsals and five weeks for musical shows. Should additional rehearsals be required the manager must pay full salary for the extra rehearsals.

Another injustice remedied by the association is protection from unjust dismissal. A decade ago, a manager could rehearse a player right up to the opening of a show and replace him after the first performance. Now he has to make his mind up within ten days after the piece has gone into rehearsal.

Also a manager was free to contract with anybody and break the contract at will without it costing him anything. Now if he should do this, he is obligated for two weeks' salary.

Equity has also been responsible for making the manager furnish costumes and transportation for the players. Under the form contract, the manager must agree to pay the transportation of the player to and from the starting out point of the attraction. This has been a great factor against the wholesale strandings that were prevalent in pre-Equity days.

Half salary periods and closings without notice has also been overridden by Equity. The terms of their standard form contract calls for full salaries for every week in the year the company plays and demands that the management give two weeks' notice prior to the closing of his attraction.

The working conditions secured by Equity is also pointed to as a creditable achievement of the organization. In the legitimate field, players operate on an eight performance weekly basis, with compensation pro rata for additional performances. Then, too, the necessity of the producer to post a bond covering two weeks' salary of his players is in itself insurance against stranding.

Another feature to which Equity points is the matter of arbitrating differences between the actor and the manager. Before the actors had their own organization, the manager was judge, jury and executioner in all matters. Now disputes are arbitrated upon an equitable basis and should the actor be at fault, he is ordered to make repairs to the manager. If the manager is in error, he is held to the strict letter of his contract.

Another beneficient phase of Equity is its legal department. Shoe-string managers who sign contracts and do not live up to them are prosecuted through this department without any cost to the members. In the old days, performers who had been "gypped" by one manager hesitated taking the matter to court, because of being unable to stand the expense of counsel fee or for fear of arousing the displeasure of their managers, who might refuse to give them work. Now the Association does it for them and they have nothing to worry about.

Although the sentiment of the Actors' Equity is decidedly against another strike, the organization feels that the managers are forcing the issue by not living up to their previous agreement. It is quite true that no war bulletins are issuing from the Equity headquarters, but those who are in the know, are certain that if Equity is summoned to battle, it will be more fully prepared this time than ever before.

CO-OPERATE FOR DIVORCE

SAN FRANCISCO, May 21.—Two actresses here were freed from marital ties as the result of their co-operation in court. Mrs. Helen Norris, known on the stage as Helen Preston, obtained an annulment of her marriage to J. L. Norris on the grounds that he, when they were united in 1916 was already married. Mrs. Mildred Vierra, known as Mildred Mayo, obtained a divorce from Reuben D. Vierra, theater manager, on charges that he failed to provide.

Each actress acted as corrobrating witness for the other.

CASTING "CONNIE GOES HOME"

Kilbourn Gordon began casting this week for the production of a new comedy by Edward Childs Carpenter, entitled "Connie Goes Home." The play is adapted from a story by the same name which appeared in the Saturday Evening Post. Its author is Frank Kilbourne. The show will be put into rehearsal early in July and be given a summer tryout out of town prior to being readied for New York.

KLEIN BROS. IN CANTOR SHOW

The Klein Brothers, who have appeared with Shubert Winter Garden and road productions and with Shubert vaudeville units, are to be starred next season in "Make It Snappy," the musical comedy in which Eddie Cantor is now appearing at the Chestnut Street Theatre, Philadelphia. The Cantor show will close its reason in Philadelphia, June 2. The company with the Kleins replacing Cantor will go on tour early in August and is destined to go to the Pacific Coast and return.

REALTY CO. SUES PEARSON

The Orinoco Realty Company started an action last week against Arthur Pearson in the Third District Municipal Court, seeking to recover $653.00 as rent due for an apartment used by Pearson at 840 Seventh avenue.

The realty company alleges that the producer took over a lease on the apartment in January, 1922, at a stipulated rental of $225.00 per month and owes the amount being sued for.

"END OF WORLD" CASE UP

The action of Nahum Rackowe against Aaron Hoffman and Alex Carr for an accounting in each instance and accrued royalties on the sketch "Die Welt Geit Unter" comes up in the White Plains Supreme Court today (Wednesday). Rackowe alleges that in 1905 he wrote the sketch, "Die Welt Geit Unter" in Yiddish and that it was played in the Yiddish theatres in New York and elsewhere. He claims that he let Alex Carr have the sketch to be translated and that it was translated by Aaron Hoffman and used in the production of "Wine, Woman and Song" under the name of "The End of the World," in which Alex Carr was featured, the catch line of the piece being "Toblitsky says—it's enough," which became more or less of a byword at that time. Rackowe says that he received no accounting at that time nor at any time since and he is now suing both Carr and Hoffman, in separate actions, for an accounting and accrued dividends.

Both Carr and Hoffman deny Rackowe's allegations, Hoffman claiming that the sketch, as given in English, was an original conception and that neither ever saw Rackowe's sketch or knew anything of it. Both Carr and Hoffman claim that if Rackowe had been entitled to royalties he should have asked for an accounting before this.

SONGWRITER SUED FOR DIVORCE

Eugene West, song writer, "knew that he belonged to some one else," but according to a complaint filed in the Kings County Supreme Court in Brooklyn, in an action for absolute divorce instituted by his wife, he did not leave another woman alone. The action states that West, whose legal name is Kahn, was married to Eloise Kahn, a non-professional, on June 1, 1922, at the City Hall, New York. Early in 1923 he wrote the song "You Know You Belong to Someone Else, So Why Don't You Leave Me Alone," after which in March, 1923, his wife discovered that he was living at the Markwell Hotel, it is alleged, with another woman unknown to her as his "wife." The case will be tried early next week. Mrs. Kahn at present resides with her parents in Brooklyn. The complaint discloses James A. Timony of the Earl Carroll Theatre building as attorney for the plaintiff.

"COLONEL BLAKE" OPENS JUNE 8

"Colonel Blake," a new play by Booth Tarkington in which Alfred E. Aarons is starring Leo Carillo, will have its premiere at the Stamford Theatre, Stamford, Conn., on June 8, where it will play two days, after which it will go to Atlantic City for one week. The title of the play will probably be changed before the opening date. Clarence Hyde is handling the business management of the company which will be brought to a New York theatre after two weeks' preliminary tour.

"BARNUM" FOR STOCK

Louis Werba has leased for stock presentation, through the American Play Company, "Barnum Was Right," which will conclude its run at the George M. Cohan Theatre on Saturday night. Werba declares that he will depend entirely on the stock and motion picture rights, bringing in the entire revenue for the play, as he will not send any company on tour next season.

APPEAL MILAGE BOOK RULING

The Interstate Commerce Commission have appealed from the recent ruling by the Federal District Court restraining inauguration of interchangeable mileage books at a 20 per cent price reduction of fifty eastern railroads. The appeal was filed in Boston last week.

The commission's order for the sale of the books now stands suspended until January 1 on the railroads of the country.

NEW GARDEN SHOW REHEARSING

The new Winter Garden show of 1923 began rehearsals at the Winter Garden last Monday morning. The show will rehearse four weeks before opening. Frank Fay and George Jessel are to head the cast.

"COME CLEAN" CLEVER COMEDY

STAMFORD, Conn., May 21.—"Come Clean," a comedy in three acts by Roy Milton, is one of those clean comedies that reminds one of everything from "The Old Homestead" down to "Turn to the Right" and "The Gingham Girl," and is of the type that one would expect from the corner of John Golden. A cast of six, while they do not include familiar names, were always adequate and the action satisfying.

The scene is a small town in New England and one of the prettiest girls in the village departs for the big city. Her mother has mortgaged the home for $2,000, the amount that future movie stars are supposed to pay for tuition fees, or as payment for a block of stock in the concern for which they are going to work, at an attractive salary. Peggy, played by Betty Alden, returns to the village a short time after Mary Jones has also left for the metropolis and is well dressed and worldly wise. Peggy just became tired of the cabarets and night life and got a hankering for the simple life. Mary, played by Eleanor Ryan, in the meantime is forced to take a job as a stenographer in order to get enough money to pay off the mortgage, her movie concern having gone broke, or used up her money.

The villain is there in the form of an old hardened banker who would rather foreclose a mortgage than have the people pay it. He is pressing Mary's mother for the money when one Tom Kelly comes along, an alleged rich investor, but in realty a slick crook who works Broadway. Peggy recognized him as such. She persuades the crooked one to apply his clever talents to something worth while. After Mary's mother has taken first prize at the Fair with her raisin bread, the crook gets an idea.

The local papers run columns about the famous raisin bread made by Amanda Jones (Laura Alberta), and Kelly follows the publicity up with his salesmanship, until it seems that everyone will either begin eating or talking the raisin bread. The proposition looks so good to the banker that he agrees to finance a big bakery to turn out this famous loaf as per receipt of Mrs. Jones. Not only that but the old boy proposes to the widow as well.

Mary returns from the city, disillusioned and ready to wed Joe the mailman whom she turned down before leaving for New York. Joe is now the postmaster, collecting two cents for every cancellation, including parcel post packages. A bright idea and not his Congressman got him the job and Mary is thoroughly satisfied with him.

As mentioned above the cast is good, but the play still a little rough in spots, which is expected to be smoothed out with more work. There are bits of humor here and there but not of the laugh getting sort. The play is not a bad offering for Summer, and it is expected to open in Boston shortly.

CENTRAL TICKET OFFICE UP

At a general meeting of the Producing Managers' Association held last week the matter of the central theatre ticket office was up for discussion. Many members spoke in opposition to the plan. But it is understood that the committee in charge of the arrangements of which Winthrop Ames is chairman were instructed to go ahead with plans which would allow for the office to open early in September. It is understood the committee is negotiating for the lease of Murray's restaurant, adjoining the Sam H. Harris theatre on west 42nd street as the headquarters of the central office.

KEENAN GOES TO COAST

Frank Keenan, who closed a twelve week engagement at the Harris Theatre, Chicago, last Saturday night, goes to California to spend the summer and will return East in time for the opening of "Peter Weston" at the Harris Theatre, New York, in September.

VAUDEVILLE

KEITH TO HOLD "BOOST NEW YORK WEEK"

SILVER JUBILEE IN N. Y. HOUSES

The B. F. Keith circuit is now arranging a "Boost New York Week" to be held in all the theatres affiliated with its circuit during June, in conjunction with Mayor Hylan's Silver Jubilee of New York City, which begins next week. Special civic features will be placed into all bills in the Keith, Moss and Proctor houses in New York City, with special parties in honor of prominent city officials who are to be the guests of honor at various theatres during the week. One feature of the Keith programs for the week will be a special motion picture now being prepared by the office, which will show the progress of New York, first displaying the old landmarks of old New York, and working up to the big institutions and skyscrapers of today. The film is to be worked around the history of the Keith circuit, showing how vaudeville theatres aided in building the city.

It is also planned to have vaudeville represented heavily, with a division of its own in the big Industrial Parade to be held up Fifth Avenue on June 16. The Keith's Boys Band will head this division.

COLONIAL CLOSES SUNDAY

Keith's Colonial Theatre, at 63rd Street and Broadway, will close for the Summer on Sunday, May 27th, after two weeks of its special split week policy. This policy was tried at the house as an experiment with a view to keeping it open all Summer, but it has been found that business doesn't warrant the operation of the theatre throughout the warm weather. Motion pictures were depended on to draw business, but it was found impossible to secure the big attractions only until they had already been played at the big houses further downtown, and the nearness of the Colonial to the theatrical district, injured the pictures' values as drawing cards after being seen at the big houses. The theatre will re-open with its regular big time policy in September.

STOCK REPLACING VAUDEVILLE

Proctor's, Troy, will discontinue its vaudeville policy at the end of the week, replacing it with a Summer stock season. The company will be headed by Ruth Rickaby and Russell Hicks and will include Virginia Holland, Dillon Deasy, Harrison Hay, Maserna Clark, Lola Maye, Harry Gilmore, Jeanette O'Connor and Lew Harris.

"Why Men Leave Home" has been selected for the opening bill.

SOCIETY RENTS KEITH HOUSE

Keith's 105th Street Theatre, Cleveland, will be dark during the week of May 28 as far as vaudeville is concerned, the house having been rented for that week to a local choral society who will operate it with their own program. The house will return to Keith vaudeville on June 4, and on that day, will be booked by Johnny Collins. This week is the last week of bills furnished by Jack Dempsey.

ERROL FOR PALACE

CHICAGO, May 21.—Leon Errol, who is now appearing in "Sally" here, will play vaudeville during the Summer, and has been booked to open at the Palace Theatre here on June 3. Further time is to follow this engagement.

N. V. A. TOUR STARTS JUNE 6

The first annual tour of the National Vaudeville Artists Club, consisting of thirty members, who are to play six weeks of one-night stands, in conjunction with a baseball game in each town during the afternoon, will begin at Sing Sing on June 6th. The proceeds of these games and shows, are to go to the sick and charity fund of the N. V. A. The members who are making the trip, are donating their services, all jumps to be made via motor and expenses paid. Following the Sing Sing date, Kings Park will be played on June 7th, with Hackensack and other towns in New Jersey and New York near the city to follow. Two weeks of one-night stands will be played on Long Island, and Fred Stone, president of the organization is to play with the touring company in most of their engagements there.

Billy Dale will act as manager for the show, and Ernie Stanton as the baseball team manager. Ben Hilbert will officiate as business manager, and Edward Ruby will go ahead of the company. The baseball team will consist of Ernie Stanton, Phil Villani, Dudley Farnworth, Buddy Shepard, Billy Gordman, Harry Armstrong, William Carr, Sammy Smith, John Maloney, Arthur Robinson, Tommy Harvey, Gus Van, Noe Schenk, Jack Goode, Stanley Mack, Joe Brown, Red Kay, and Bob Quick. The acts for the show will include the teams and acts known as Val and Ernie Stanton, the Villani Brothers, Mr. and Mrs. Farnworth, Shepard and Ott, Armstrong and Bender, the William Carr Trio, Maloney, Robinson and Harvey, Van and Schenk, Joe E. Brown, Lloyd and Good and Stanley Mack.

The baseball team of the N. V. A. hold the Tri-State Championship for 1922.

SUNDAY SHOWS OUT

Loew's Alhambra Theatre, Brooklyn, has dispensed with its Sunday concerts for the remainder of the season. The house was one of a group of Ward and Glynne theatres recently taken over by the Loew interests and has been operating with a stock policy. A bill of ten acts was given at the Sunday concerts, with two performances daily. The house will continue its stock policy, however, until the real warm weather sets in.

TED DONER MUST PAY ALIMONY

A decree of separation with alimony of $55 a week was granted last week in the Supreme Court, Brooklyn, to Mrs. Edward Doner, wife of "Ted" Doner, the dancer. Ted is a brother of Kitty Doner, with whom he does a dancing act in vaudeville.

Ted contested the suit, denying his wife's charges of cruelty and that he earned $300 a week.

RIVIERA CLOSES SUNDAY

The Riviera Theatre in Brooklyn, booked by the Keith office, will be dark for the Summer, beginning Monday, May 28th. The house plays a split week policy, six acts and pictures. It will reopen on Labor Day.

JERSEY STATE CLOSES

The State Theatre in Jersey City, closed on Sunday night, and will remain dark until September. The house was booked by the Keith circuit, playing a split week policy of six acts and pictures.

FALLY MARKUS SERIOUSLY ILL

Fally Markus, the well-known booker of independent houses, has been confined to his home for the past week, and is seriously ill. He is suffering from an attack of double pneumonia.

LOEW CANCELS ACT LATE FOR REHEARSAL

RULE TO APPLY IN ALL CASES

The rule on the Loew Circuit to the effect that any act booked on the circuit, which does not attend rehearsals on opening days promptly, can be subject to cancellation, was brought out strenuously last week by the Loew booking office, when fifteen weeks of work was taken from Bert Hanlon for coming late to the rehearsal at Loew's Gates Theatre in Brooklyn. Hanlon had signed contracts for the Gates' engagement, and was therefore permitted to play those three days, but the contracts for fifteen weeks more, which were unsigned, were taken from him, according to the Loew booking office.

Rehearsals on the Loew Circuit are called for ten o'clock sharp in the New York houses, and Hanlon, it said, did not appear at the Gates' Theatre until 12:30, being two hours late. He did not offer a reasonable excuse, according to the office, and his bookings were therefore canceled. In houses out of New York, which acts must make jumps to reach, rehearsal time is called for 11 A. M.

This is the first time of recent years that this action has been taken towards any act because of late appearance at rehearsals. For the past few seasons, the Loew booking office has been calling the attention of artists to the clause in their contracts in regard to rehearsals, and insisted upon its being carried out to the letter. The same penalty, that of cancellation of the entire contract for all time booked on the circuit, will be applied to every act infringing on this clause, it was stated at the Loew office.

This action has been made necessary by the many complaints of orchestra leaders to the effect that acts were straggling in at all hours of the morning, and went through a hurried rehearsal, and then kicked because they gave a poor show on the opening matinee. The lateness of many of these acts also caused unnecessary expense in paying the musicians for the extra time they were compelled to work during the morning.

"ALL TRADES" STAR FOR KEITHS

Alba Tiberio, a young Italian artiste, has been signed by E. F. Albee, to appear in Keith vaudeville next season. Harry Mundorf, Keith European representative, discovered her. She has been compared with Fregoli and Sylvester Schaefer in her quick change work, and includes in her routine, sharpshooting, juggling, violin and 'cello playing, singing, caricature, and male impersonating, and is said to be excellent in all these. She will be assisted by four people.

NEW HOCKEY & GREEN ACT

Hockey and Green have placed in rehearsal a new vaudeville act by S. J. Kaufman, entitled "The Reel and the Real," which will open in New Brunswick, N. J., May 24, and will later be seen in the local Keith theatres. The cast is headed by Mr. and Mrs. Norman Phillips and includes Betty Kemp and William Adams.

FAREWELL PARTY TO LITTLE BILLY

Little Billy will be the guest of honor at a farewell party to be given to him at the Friars' Club on Saturday night, May 26. Little Billy is to leave for Australia shortly.

HARMONICA CHAMP FOR VAUDE

The title of champion of the boy harmonica players was won last Saturday by Benjamin Kossover, fourteen, resulting in his being awarded The World's $50 prize, a solid gold medal, a trip to Philadelphia to attend the national contest from the M. Hohner Company, and a one week's vaudeville engagement at either Keith Royal or Franklyn Theatre at a salary of $100, and another $100 for recording a selection for the Emerson Phonograph Company.

The second prize was won by Herbert Leonard, a colored lad, and Isidor Greenfield and Arthur Hansen were third and fourth, respectively. The judges of the contest which was held in Central Park, were Reinald Werrenrath, baritone; Francis D. Gallatin, Commissioner of Parks, and Borrah Minevitch, young harmonica wizard. The prizes will be awarded this week by Commissioner Gallatin in the Municipal Building. One of the remarkable features of the contest was an ensemble number played by the boys who had never seen each other or played together before.

MAGIC BADGE FOR CAPT. O'HAY

At a dinner held on Monday night at Keene's Chop House in West 44th street, Captain Irving O'Hay, veteran of seven wars, vaudeville performer, after-dinner speaker and general entertainer, received a present which will for the remainder of his life that he spends in New York remove all worry over the payment of restaurant checks, and provide him with free food at any time he feels like eating it.

The Society of Restaurateurs at a recent dinner was much upset over a statement made by the captain that his only worry was to find a way in which he could eat between wars. During the fighting the Captain said everything was provided, but in peace times a panic was often on. This has been ended, for on Monday night Paul Henkel, head of the society, presented the Captain with a neat little card case in which is a gold badge or tablet which in fine engraving provides that for the remainder of his life he can eat in any of the restaurants owned or controlled by members of the restaurateurs absolutely free of all charge.

O'Hay enjoys the distinction of holding the only life meal ticket in existence.

AMATEUR REVUE IN FOUR SCENES

Elaborating still further on amateur attractions, a revue in four scenes is being featured at Moss' Franklin Theater in the Bronx during the current week. It is called "Franklin Songland," and was staged by Harry Shaw and Murray Rose, who put on the "Cabaretland" show. The cast consists of fifty local boys and girls.

DELMAR STAGING ANNUAL BENEFIT

The fourth annual benefit performance for the Police Association of New Rochelle and Larchmont will be held in two halls on Friday night, May 25, and is again being staged by Jules Delmar. The performances will be held in the Knights of Columbus Hall and Liberty Hall, and seats for both places have already been sold out. The Police Association will benefit to the extent of $16,000 as a result of the benefits. Over thirty-five headliners of the Keith Circuit will appear, through the courtesy of E. F. Albee.

ROYAL CLOSES JUNE 3

Keith's Royal Theatre in the Bronx will close for the summer on June 3, and will remain dark until Labor Day, when it will reopen with its usual big time policy. Al Darling, manager of the Royal, will spend the summer listening to a monologue by Catherine Elizabeth Darling, who is now almost a month and a half old.

VAUDEVILLE

NEW BRIGHTON

The attendance for the opening matinee of the second week of the season, was unusually big, all the more so because of the earliness of the season at the beach here. Practically all the concessions along the boardwalk at New Brighton are still closed, despite the fact that the new boardwalk, a little below, had its official opening last week. In that section, things are open, and business seemed to be humming. More than likely, it is from that section that the large Monday audience came. The fact that it was larger than the ordinary matinee crowd, is explained by the rainy weather, and added to it, a Jewish holiday.

George Robinson is giving the seaside residents a fast and snappy show for the current week. It may be a good idea, this early in the season, to give a little credit to Louis King and his orchestra, who consist of the best men from New York houses. The majority of these have worked together at this house for years, and they work like clockwork. Here's one orchestra that doesn't need any excuse like a "first show" for bawling things up, for they never ball things up and play the first show as good as the last one.

Maggie Clifton and partner made a fine opener for the show, and proved that they are better than the average run of gymnastic acts which open shows, by coming back for an encore in one.

Considering that William Ebs followed a "dumb" act, and did a routine consisting mostly of talk, he and his assistant who does the "ventriloquist," scored exceptionally well, from a viewpoint of laughs and applause. The finish, in which Ebs comes out of the table, and exposes the hoax, just goes to prove the old gag about the public loves to be fooled.

Hockey and Green's "Stars of the Future" is more entertaining than ever, the weeks of work put in by the girls since the act opened, having evidently been put to good use by them in acquiring more showmanship and stage presence. Looks, personality and ability, all the girls had when the act started, and these other added assets, which they are rapidly learning to the utmost, will soon make their billing not only a possibility, but an accomplished fact. Jesse Fordyce, Pearl Hamilton, Violet Hamilton, Betty Moore, Joan Page and Helen Schroeder compose this sextette of pulchitrude plus ability, and paragraphs could be written on all, eulogizing their qualities.

Miller and Mack, the "Bing Boys," banged them for a long row of laughs with their hokum, and then topped it off with a riot of applause at the finish.

Paul Morton and Naomi Glass replaced Clark and Bergman in the bill, with their "April Showers" skit, a miniature musical comedy, very well written and still better done by these two sterling artists. The "showers" weren't working in the opening part of the act, but the imagination of the audience, added to the thunder and lighting effect were in good working order, and made up for the deficit.

Miss Juliet, the "one girl revue," with Lou Handin at the piano, opened the second half with her impressions of various stars and the character bits in the "hat" number, all of which kept the speed of the show running, and the good humor of the audience coming.

Jack Wilson, aided and abetted by Charles Forsythe, Adele Ardsley and Willie Ward followed. Wilson's ad lib comedy, in addition to the stock gags in the act, went to make up the laugh hit of the show, and when it comes to being a straight man and a good foil, Forsythe is in a class with the best. He scored an individual hit with a vocal number rendered in good voice, and Miss Ardsley, also hit the fancy of the audience with her singing and attractive appearance.

"Dreams" a very well staged posing offered by Margaret Stewart and William Downing, with Beulah Stewart, closed the show. G. J. H.

VAUDEVILLE REVIEWS

PALACE

The Mounters, equilibrists of unusual merit, opened a rather long but entertaing first half, with a brand of stunts that proved a revelation. Comedy is one of the features of the offering and is blended perfectly with the difficult feats done on their stairway made of chairs.

In the second spot, Williams and Taylor, "The Dancing Fools," brought their dance act to a sensational close, stopping the show in no uncertain manner. A solo by one of the team was instrumental in bringing this about, aided partly by the peculiar audience psychology which is twice as quick to acknowledge such efforts by colored dancers, than the efforts of the average dancer in vaudeville.

The excellent work of Garry Owen and a cast of four others makes a highly successful act out of "Compliments of the Season" done in four scenes, with a bit of human interest added in the style of an O. Henry short story. The familiar, obvious material, done by such characters as an impossible detective who spends his time trailing a petty larceny crook only to take a bribe in the form of a watch, a boy and a girl down and out brought together in a time worn manner, the former a crook who does another job for the sake of the girl is part of the works. The "stick-up" done on the stage is doubtful stuff for comedy if it does get a laugh, and the finish is saved by the crook stealing his watch back from the detective.

The Wilton Sisters found the spot not too easy to dispose of, yet acquitted themselves in good style. The early part of their act has too many blue sings in it and a little more comedy in that part would not hurt. Both of the girls are versatile, playing the violin, piano, etc., and harmonizing well. One of them is culturing a soprano voice that bids fair to be as good a coloratura as owned by any sister team on the circuit.

"The Scandals of Hensfoot Corner," done by Mr. and Mrs. Jimmy Barry, is a comparatively new vehicle for them, and is written in a way that allows sufficient latitude to Mr. Barry's cleverness in depicting rube characters. He stays in character perfectly and the "Jerusha" song used in the other act is still sung to excellent advantage.

The first half was closed by Anatole Friedland in his new "revuette," entitled "Anatol's Affairs of 1923," written by himself. The act is different than the other girl flashes Mr. Friedland has been seen in and is something more than that. On the contrary the offering has hardly a jazz dancer in it, most of the dancers being of the ballet type and affecting that style of dancing. The work of Alice Manning and H. Waniura stand out prominently both as a team and as individuals. The latter part of the revue is composed of bits of Friedland's old songs, etc. Ned Wayburn staged the offering, which moves along smoothly which has nothing in it to hurt the most refined sense of good taste.

Donald Kerr and Effie Weston in "The Flip and the Flapper," with Lou Handman at the piano, opened the second half, offering their own particular brand of steps. Both are clever steppers and have a pleasing rountine well arranged. Their flapper and cake-eater stuff at the conclusion of the act put them over for a powerful hit.

Bert Savoy and Jay Brennan, who closed last week in the "Greenwich Village Follies of 1923," gave the version of "You Must Come Over," that they did in the show and got a laugh a line as usual.

The Choy Ling Hee Troupe of Chinese entertainers closed the show with an assortment of Oriental tricks, the finishing one being a real thriller. M. H. S.

BROADWAY

Because of the length of the fight pictures that are the feature attraction at the Broadway Theatre this week the bill, ordinarily of seven acts, is cut down to six, but all of these are good so that the entertainment value of the performance does not suffer in any way.

The opening act is a canine performance, Morelle's dogs. We would like this offering better if Morelle did not hold a whip in his hand but, inasmuch as we did not see him use it we take it for granted that it is merely part of his equipment and not meant for punishment. He has one or two dogs that are exceptionally clever and the rest of his animals are well trained and fall into position without visible cues.

Maureen Englin, going on second, is worthy a better position on the bill as she is an attractive performer and can deliver blues in great style. In fact her talents are not limited to blues singing as she does well with everything she tries, doing great work in a couple of ballads. Her repertoire consists of "My Baby," "When Will the Sun Shine for Me," "Louisville Lou," and "M A double M Y." Going on as early as she did and working with a will she came pretty close to shopping the show and gave all the earmarks of approaching the headline class.

Al and Fanny Stedman, following Miss Englin, kept up the good work and soon had the house laughing their heads off with their fast and furious line of comedy and nonsensical clowning. This team have been working together a long time and they get their laughs on the smallest incidents.

Willie Schenk and company, working comparatively far down on the bill, have an act that is distinctly novel and shows why it gets a good position. It is admirably set and for a finish they have a feat that comes pretty close to being spectacular. All through the act Schenk and his partner do a routine that is labelled class. Some of the feats seem almost impossible and the most difficult are performed with an ease that makes them stand out. The wine pouring and drinking finish from a one hand balance is a great piece of work. The act went over great.

Gordon and Ford are a fine act and get the laughs no matter what house they play in. We saw them once before last week but that did not detract from their appeal to us. We think this one of the finest and best balanced comedy offerings on the time and their material is as good as possible. Gordon is a great clown and can get a laugh out of a grimace that other people can't get out of a fall. For an encore he obliged with a bit that it has not been our pleasure to see him do before. He recited what he claimed was Rudyard Kipper's masterpiece, Dangerous Dan McCue." He puts a lot of stuff on this and it goes over for a wow.

Closing the bill was the Benny Barton Revue, an act that held them in and scored as big a hit as anything on the bill. The act is well set and well constructed and Barton and his Company know how to put it over. The band in the act is good although Barton and Miss Barton, who take turns directing, are the real attraction. The Revue is further reviewed under New Acts.

Dave Roth and Hartley Power and Company are also on the bill at the Broadway this week but were not caught at this show. C. C.

RIVERSIDE

The inclement weather on Monday afternoon provided a great break for this house, which had the best Monday afternoon attendance in many weeks. Without baseball as opposition, the show packed them in, and was sufficiently diverting to make a formidable antidote from the indigo feeling which more than often accompanies rainy weather in Springtime.

The Luster Brothers opened the show, offering a clever routine of acrobatics and contortion stunts. The boys excel in the latter and show many stunts new in this line.

The continuity of the show was sadly marred by a long wait prior to the second number, which was evidently made necessary by a last minute shift of Bryan and Broderick to the deuce spot instead of Helen Stover, originally scheduled for that spot. The difficulty of handling two full stage turns consecutively caused the wait, which will undoubtedly be remedied at the night show.

Bryan and Broderick proved as entertaining as ever in their dancing classic "Bill Board Steps." In their novel opening they appear as advertising figures on a billboard. After a brief introductory they come to life and indulge in all manners of agile stepping, working like demons all the while and accomplishing a finish that is laps ahead of the speed limit.

Tom Smith followed with his knockabout comedy and buffoonery. He managed to inject a song or two and a dance, but it was really his way of handling low comedy that got him over for one of the hits of the bill.

Helen Stover, a soprano with a remarkably good voice, wooed them with a well selected repertoire of songs. "All the World is Waiting for the Sunrise" did splendid service as an opening number and was rendered in a fashion that brought many rounds of applause. Her other numbers included "Lindy Lou" and a selection from "Cavalleria Rusticana." The latter brought Miss Stover a hand that was little short of an ovation and easily lasted for several minutes. For an encore she offered a ballad, "I've Made Up My Mind to Forget You." This, too, brought a prolonged hand and she could have remained for the afternoon if she so desired.

"The Son Dodger," a tabloid musical comedy, produced upon an elaborate scale and featuring a dozen or more clever dancers, closed the first section. The vein of plot had to do with a young man who had bragged about a wealthy father and was compelled to produce him by the aunt of his fiancee lest the engagement of the couple be called off. In his desperation he locates an inebriated gent and the mix-up that ensues is merely the network for a rapid succession of songs and dances. From a dialogue standpoint the piece could stand tightening up. However, the piece is ostensibly a dancing show and if this was the idea C. B. Maddock had in producing it, he has accomplished it with a vengeance. Roger Gray, a likeable comic, is featured in the cast.

Jack "Rube" Clifford and Russell Bird offered some unique comedy. Clifford effects a rube with defective hearing and his faulty registering of his partner's comments forms the comedy motive. Clifford does a great rube, injecting some remarkably good pantomime in line with the character and sustaining the dialect.

Helen Ware and Company, the topline attraction, duplicated their Palace success in "Her Dearest Friend," which was another potent argument as to the triangle being eternal. The action is laid in New York in an earlier era and hinges around the efforts of a vamp to win away the love of her best friend's husband. Miss Ware is excellent as the flirtatious lady and is ably supported by Anne Morrison, Eugene MacGregor and another unbilled member.

Fenton and Fields, blackface comics, closed the show with a happy mixture of songs, dances and clowning. E. J. B.

VAUDEVILLE

EIGHTY-FIRST STREET

Six acts of a summery type and that lovable screen kid, Jackie Coogan, in his newest film achievement, "Daddy," were the conspirators that attracted a packed house at this theatre Monday night. Whether it was the weather or the Coogan film that wielded its magnetic influence is problematical, but nevertheless they were there. Manager Lewis was more than satisfied with the mob and the latter were more than satisfied with Manager Lewis' show.

Ben Beyer and Brother set the vaudeville section in motion with a lively routine of cycling and stunts on wheels. This act has proven its merit as an opener all along the line and easily lived up to its reputation here. The boys offer more than the routine cycling act. As a matter of fact they elevate it from an industry to an art.

The music loving element of the audience were amply rewarded with the contribution of Count Perrone, baritone, and Miss Trix Oliver, soprano, who soloed and doubled their way through classic and semi-classic numbers, all of which were well received and warmly applauded.

Harry Laughlin and Clara West were the comedy pacemakers in a novel musical comedietta, "The Little Speculator." The action is set at a theatre ticket stand in a hotel lobby. The boy, as the purchaser, inquires as to the various shows. The girl recommends several and proceeds to explain their features. There is a flask back and the couple are seen as the performers mentioned doing songs and dances. For a finish they do a delightful duet number which is topped off by a fast dance. Both have personality and talent.

Sam Moore and Carl Freed were the show stoppers with their musical oddity, "Spooning and Ballooning." After playing several staple instruments, they offered selections on a musical saw, tea spoons and at the wind-up Moore manipulated a toy balloon to have it play a chorus of "Bubbles." This feature sent the mob into pandemonium. The boys took several bows. The stage was set for the following act but the audience seemed insistent about recalling them. The boys encored with another musical number and again were the recipients of the loudest and longest hand that has been bestowed upon any performer at this house this season. This is quite a record for the boys in that they are doing a repeat date here within a short period. This house gets a neighborhood crowd and undoubtedly many had seen the boys on their previous visit. Hence the boys deserve all credit possible for their achievement.

Harry Kahne, undoubtedly a great mentalist, baffled the mob with his quadruple mind stunts. Kahne gained prominence several months ago in the newspapers throughout the country for his ability to concentrate on five of six different things at the same moment and do all of them perfectly. By way of proving this his vaudeville act demonstrates his ability to write figures, add columns of them, read a newspaper and answer questions at the same time. Although a freak act for vaudeville it is sufficiently intriguing to attract and always gets over for a hit.

William and Wolfus, who clowned their way to popular favor with vaudeville audiences in the last era of the Percy Williams dynasty, are still going it strong. As the starliner at this house they kept everyone in good humor and proved that in their case their humor glistens instead of tarnishing by wear. They have a mixture of songs, satires and clowning that is sure-fire hokum and never fails to hit the funnybone of those out front. Williams falls all over the stage and continues to resort to his "Hark! Hark!" to further enliven activities. From all angles their new act is better than anything they have previously shown. Quite true, they have retained many of their veteran stunts, but they have routined them with a different slant. E. J. B.

COLONIAL

The six acts billed on the program here this week suffered a good deal of switching but the bill, as a whole, was good and met with the approval of the audience. Unfortunately Van and Schenck, who were billed to go on before intermission, were doubling at another house and arrived over a half an hour late so that the Aesop's Fable picture was put on before intermission and the headliners went on after the recess.

Jackie and Billie, the opening act, is unusual. Two parrots provide the entertainment, one of them doing a routine of tricks that shows careful training and the other talking and responding to questions. They seem to know what they are doing and to take their work seriously.

Barrett and Farnum, on second, are doing their same dancing and singing act with the singing being merely incidental and the dancing being the feature of the act. The impersonations given by the couple have been considerably cut down and the act now moves with good speed and goes over well. The comedy is not particularly strong but suffices to give them a breathing spell so that the fast foot work they do does not tire them out.

Senator Ford sauntered on to the stage lackadaisically and proceeded to keep the folks out front laughing with his pertinent comments on topics of the day. Ford has a fine line and works with ease as if he didn't care whether they liked it or not so long as he got paid for it. One of his gags that received an especially good laugh was the one in which he spoke of Marconi communicating with Mars and Sir Conan Doyle claiming that he could talk to the dead and proving it by delivering a speech in Washington. One of his best gags just went over and laid there, that in which he speaks of Von Hindenberg drawing a check on the wrong bank of the Marne. He should explain that to some of his audiences. But most of it was within their reach and they appreciated it.

Nellie Arnaut Company in their act entitled "The Musical Novelty of 1923" pleased the house. Miss Arnaut is a sweet performer, nicely formed and good looking and can deliver a song when she has to. The acrobatic work of the team is nothing marvelous but as they play constantly and as their offering, as described by Miss Arnaut in her opening song, is a little different, no one has any fault to find with the way they put it over. One of the boys is a really good violinist and renders a solo in good style for a fine hand.

In place of Lydia Barry, who was programmed to appear in the next spot, Wayne and Warren were substituted, owing to some last minute change in the booking office. Wayne and Warren have a boy and girl double act that is helped out by a street car but is constructed around the personalities of the two. He has taken her to a dance and they just miss the car back. The usual quarrel ensues and the lines are really funny, as well as some of the situations. The finish, with the last car going and the boy lifting the girl to his shoulder to carry her home, is good for a laugh all by itself. The act went great.

After a wait of over half an hour Van and Schenck put in an appearance and proved that they were worth while waiting for. The two sing with their accustomed ease and charm and have a well balanced routine of late published numbers and old favorites. They open with a clever rendition of "That Old Gang of Mine" that is well done. The rest of their repertoire consisted of a half dozen published numbers. They stopped the show.

C. C.

THORNTON JOINS MARION SHOW

Jim Thornton has left vaudeville for the Summer, and on Monday opened at the Columbia Theatre, in the cast of Dave Marion's Summer show there. Thornton will remain with the show until it completes its run at the Columbia.

PALACE

(Chicago)

Olga Petrova is the headliner here this week and as she announced in a curtain speech, it was the first time she had sung in three years. She proved a big hit. Others on the bill included Frank Van Hoven, Ben Welch and Ernest R. Ball.

Mascot, a trained pony, opened the bill, doing some really remarkable stunts. Just how the trainer cues the pony is a mystery to the profession, while the act is a wonder to the layman.

Jean Middleton, girl violinist, playing straight numbers as well as jazzing them, also doing a little dancing, scored a big applause hit. She is charming as well as talented.

The Ford Dancers presented a routine of stepping, nicely staged, which was rewarded with liberal applause. The dancers have a versatile routine, but specialize on buck and wing dancing which is done to perfection.

Ernest R. Ball is doing a monologue which is well worth while if he had never done such a thing as write a song. He brings the song-writer act into new position as entertainment.

Frank Van Hoven makes the audience laugh about as much as possible. His comedy is of the scream variety and scored very big at this show.

Harrison and Dakin, assisted by Billy Hogue, in "The Three of Us," presented a comedy skit that was smart and clever. The novelty of the act is a strong part in its favor, and the cast handled it nicely.

Mme. Olga Petrova sang a few songs, gave a scene from one of her dramatic successes, recited her favorite poems, and offered an act that was delightful without taking into consideration the attraction as a dame act.

Ben Welch does his monologue with a novel introduction in which he is assisted by Frank P. Murphy as a cop, who later leaves and returns toward the close of the act. Welch's clever work was warmly received and appreciated.

Bento Brothers closed the show with equilibristic accomplishments of a very high order, presented in artistic manner. Both are qualified for either understander or top mounter in handbalancing stunts and alternate in a routine which is unusual.

R. E. R.

SONGWRITER FINED FOR QUARREL

Ballad MacDonald, songwriter, was fined $5 last week in the West Side Court by Magistrate Sweetser, on a charge of disorderly conduct growing out of a quarrel with his wife Grace, who was discharged on a similar charge. Allan Mozart, an automobile dealer, who was charged with felonious assault, was also dismissed.

According to the story told by Patrolman Winship of the West Forty-seventh street police station, who is one of the shortest men on the force, Mozart knocked him down, when the officer tried to have MacDonald and his wife stop quarreling in front of a restaurant at 234 West Forty-sixth street early Tuesday morning. Mozart said in court that the patrolman hit him first with his night stick. MacDonald said that the reason he had been arguing with his wife was that he had been drinking.

FILM STARS WITH PICTURE

CHICAGO, May 19.—Francis X. Bushman and Beverly Bayne will make a personal appearance at McVickers the week of May 28. Bushman and Bayne are the principal people in a photo play called "Modern Marriage," which will be shown there during that week. The novely of their appearance is after the first four reels of the picture. Mr. Bushman, Miss Bayne and their company will portray the fifth reel in person on the stage, following which the sixth and last reel will be shown.

MAJESTIC

(Chicago)

The show at the Majestic this week has the Yip Yip Yaphankers as its feature and for the first time since the house has been operated under its present policy this act was played up in newspaper ads larger than the name of the house. The act is seen to splendid advantage in a fine position on the bill and makes even a better impression than when seen recently at the Palace, if such a thing is possible.

Marsh and Bolt, in some classy acrobatics, opening the show, going over well.

Rodero and Brown, with a clever combination of songster and violinist, the latter introducing some novel comedy, scored and received applause more than sufficient to warrant the bows they took.

Mr. and Mrs. Walter O. Hill and Company, in a comedy skit entitled "Poor Jim," keep the laughter coming all the time they hold the stage.

Monte and Lyons, who sing well and play a variety of instruments effectively, register a hit through their comedy and artistry.

The Yip Yip Yaphankers combine the singing of a dandy quartette, dancing, acrobatics and comedy into an offering which is a big feature.

Farnell and Florence, who return to the Majestic after a tour of the Orpheum Circuit, duplicated the success they made when they were seen here in November.

Lady Alice's pets, a combination of Natural Enemies in Friendly Association, ideally presented, closes the show.

As an extra act on Sunday the Nine Daffy Dils was the offering. This act measures up with the best of the school act. The impressions given by the laughable comedy.

Nick Hufford was on the bill but was not caught at this performance.

R. E. R.

COMPLAINS AGAINST ACT

A complaint was lodged this week with Pat Casey, of the Vaudeville Managers' Association, against Wilson and Jerome, an acrobatic and talking act by the William Fox Vaudeville Circuit for having failed to fill an engagement at the Audubon Theatre last week.

Last Friday the team was engaged by Edgar Allen to replace Renard and West, who left the bill on account of illness. When the act arrived at the theatre they rebelled against being placed second on the bill. One of the members of the act got on the phone and told Allen that they would not go on in that position. He informed him that the bill was laid out so that he could not switch it. Allen finally asked the man if he would appear in this spot at the matinee and do just enough time to allow the stage hands to set for the next act. He also informed him that he would pay him pro-rata for the performance and would have another act on hand for the evening show. The man agreed that he would do as Allen requested and said he did not want any pay.

When the show started and the second act was flashed no one appeared and the stage manager scurried around the theatre for the act. Finally the stage doorman told him that they had gone out half an hour previous. This action of theirs caused Allen to file a claim of $128.30 against them, which is three-sevenths of a week's salary.

"K-O" GOLF TOURNAMENT SOON

The annual golf tournament of the "K-O Club" (K-O meaning Keith-Orpheum) will be held on the course of the Mount Vernon Country Club, early next month, the exact date to be set next week. Edwin G. Lauder, Jr., is president of the club, Frank Vincent vice-president and Harvey Watkins treasurer.

VAUDEVILLE

PROCTOR'S 5TH AVENUE
(Last Half)

A seven act bill, with Langdon McCormack's spectacular senic melodrama, "The Storm," as the chief feature ushered in the last half here and attracted a good sized audience on Thursday afternoon.

Russell and Hayes, male acrobats, provided a lively opener. The boys came on and stalled with a song for comedy and then went into their acrobatic stuff, which is mostly made up of clever balancing feats. The boys work with ease and assurance and get their stuff across with telling effect.

Hazel Cox was second with a routine of "specials" that were linked together in a chain of continuity which provided both entertainment and diversity. Her opener was a novelty called "Too Tall," which proved to be a lyrical plaint and telling that her height has been her greatest handicap. She followed with a fantastic love song, "The Steamboat and The Yacht." "Slave of Fashion" and "Jeanne Marie" were among her other numbers. The latter song was about a little girl who had been running wild in the Montmarte district of Paris and the lyrics warns her that she is paying too great a price for her gayety. Consequently it gives Miss Cox an opportunity to sound a dramatic note that registered well and brought her the loudest hand of all.

John McKenna and company displayed a comedietta that was reminiscent of William Collier's former starring vehicle, "Nothing But The Truth" in that the youthful hero wagers the $1,000 entrusted him by his sweetheart with her father and his partner that he can tell the truth for twenty consecutive minutes. His frankness concerning the operation of a supposedly fraud oil well to a prospective investor only add to the comedy of the piece. Another laughable instance is that in which his sweetheart attempts to cross examine him about his wilder days. But he sticks to the truth and wins the wager. McKenna is assisted by a girl and two other men.

Jack Osterman clowned his way through a raft of jesting and song that seemed to register with the audience, despite the fact that Jack was handicapped by a severe cold.

Harry Miller and Peggy Frears proved to be pleasurable with a mixture of flirtation chatter, songs and dances, while Harry Burns and company convulsed them as usual with his wop classic, "I Think You Touch."

"The Storm," a tabloid edition of the spectacular drama which ran on Broadway in elongated form, closed the show. It is one of the greatest thrillers that has thus far reached the vaudeville stage, particularly in the reproduction of the hurricane and forest fire, which manages to keep the audience on the edge of their seats. It is interpreted by a cast of exceptionally good players, headed by Edward Arnold. E. J. B.

STATE
(Last Half)

Maxine and Bobby, opened the show in an act, giving the dog equal billing and who certainly is worth it. Few dogs are trained to pay strict attention to their work as the one in this act. Doing half of it, it is necessary for him to be on his toes every second and he appears to be deeply absorbed in his efforts.

In the second spot, Delbridge and Gremmer, offered singing by both, and several stories by the man. Most of their songs were pleasing harmony numbers well sung. The man's stories dealt mostly with southern folk. For a closing selection they did a bit of opera. Better care might be taken when going into a song. At present they talk about something and suddenly are singing before the audience realizes it.

Chas. Ahearn and company, is doing his well known assortment of stunts vulgar and otherwise. The action is fast as usual, the various bits following after each other in rapid succession. One or two things in the offering are new and the burlesque orchestra has been changed somewhat. The Oriental dance does not seem to be as good as in the past, probably due to another dancer being in the cast. For the finale a South Sea Isle affair is put on. Despite some possible objectionable features the offering carries several laughs.

Fred and Tommy Hayden, entertained with various bits, including piano, musical, singing, dancing and monologue. At the piano, one of them proved to be an excellent accompanist, and also rendered a pleasing selection later on the accordeon. The other sung, danced good, and also did an Englishman's version of an American baseball game.

Alexander Girls and company closed the show in a clever dance revue, including some songs for good measure. The man at the piano did the prologue and accompaniments as well as a solo or two. The girls are versatile dancers, doing various steps from Russian in native costume to jazz. M. H. S.

PROCTOR'S 23RD STREET
(Last Half)

A six act bill, typifying practically every branch of theatricals, and Thomas Ince's latest cinema drama, "What A Wife Learned," divided honors on the new bill at this house.

Sherman and Rose, a mixed team, opened the show with a lively dancing act. Both are accomplished dancers and offered the staple routine of numbers. Using a fast double, featuring acrobatic stuff, for an opener, they followed with clever solos and then joined forces by a snappy double for a finale.

"Jackie and Billy," on next, proved to be a novelty bird act, in which a parrot and a cockatoo display an intelligence that is uncannily human. The cockatoo is put through its paces by a female trainer, doing counting stunts, bell ringing and other clever bits. The parrot is then brought forth and holds an intelligent conversation with the trainer and later gives imitations of a dog barking, a cat meowing and a baby crying. Both birds are remarkably well trained and proved a decided novelty for vaudeville.

Ann Meyers, a likeable exponent of syncopation, got over nicely in third spot with a repertoire of snappy numbers. "Hoosier Blues" did splendid service in planting her with the mob. She followed with "Vampin Sal," stayed on for "You Gotta See Mamma Every Night" and wound up with "I Didn't Love Him Anyhow Blues."

Thomas P. Jackson and company kept the audience in good humor with an amusing comedy, "The New Stenographer." The applicant for the vacancy comes on and informs Jackson that she has just been released from prison, where she had been sent for stealing $500 from her employer. The boss attempts to hire her to steal a valuable formula. Although it is an opportunity for her to get some easy money, she rebels and claims that she is going straight. It is later explained that the whole affair was but a test and she gets the job. At the finale the applicant warns her employer that she is an operative of a local detective agency, who has been hired to get evidence for his wife. After her little speech she leaves Jackson flabbergasted at the curtain, while the audience is howling with laughter.

O'Neill and Plunkett, blackface comics, were as likeable as ever in their mixture of comedy chatter, songs and dances.

Harry Slatko and company closed the show with a pretentious dance production in which he was assisted by a clever young woman and a six piece orchestra. The act is lavishly mounted and contains everything that is anything in a dancing way. E. J. B.

HAMILTON
(Last Half)

Another big matinee came on Thursday, with the box office all set for heavy attendance for the remaining performances of the last half. This was due to Pat Rooney and Marion Bent, whose value as drawing cards was doubled at this house by the fact that they live in the immediate neighborhood, or did up to recently, and are considered a sort of local attraction.

The show was opened by Noel Lester and company, who offered a comedy magic, balancing and wire-walking stunts. The comedy is derived by the manner in which the girl spoils all the illusions done by Lester in giving them away at the end of the trick. They drew many laughs, and even though the finish went wrong by the apparatus not being set correctly, they were applauded heavily by the audience after Lester has explained and apologized to the audience.

Madelaine McGuigan proved to be a musical treat with a well-arranged repertoire of selections, very well played on the violin. By way of novelty, Miss McGuigan uses a Duo-Art reproducing piano, to accompany her for most of her numbers.

Jack "Rube" Clifford, who was given excellent assistance by Russell Hird, as straight man and pianist, started a laugh carnival with his portrayal of the rube detective, which had most of the audience in hysterics. They were a riot at the finish.

Pat Rooney and Marion Bent and company then offered "Rings of Smoke" which was received as well as it was originally. At the finish of the act, Rooney announced that they would do a new revue next season called "Shamrocks," which is scheduled to open at the Palace on September 17th.

Davis and Pelle, with Rooney clowning in their act, closed the show, going through one of the best exhibitions of gymnastic work to be seen in vaudeville. G. J. H.

Harry and Grace Ellsworth, specialty dancers, have been added to the cast of "Dew Drop Inn," the new musical show at the Astor.

REGENT
(Last Half)

Thursday night at the Regent, partly due to the Opportunity night and mostly due to a fine bill, the house was filled. The audience was appreciative but had a good deal to appreciate.

The opening act, the Four Bellhops, opened as a musical act which was all right but unnecessary, but after that went into a routine of tumbling that was among the best acts of its kind in vaudeville. The act is worked up with fine showmanship and keeps on gaining speed until the end, making the finish a real wow and getting a big hand for an opening act.

Freeman and West, on second, have an opening that contains a good deal of promise of a fine act but they fall down later on. The singer hasn't much of a voice and the comedy, at times, is almost amateurish. The choice of numbers is poor as most of them are old and have been heard over and over again. With more speed and some new numbers the act could be brushed up acceptably. Several people in the audience, however, seemed to like the act very much and gave sufficient excuse for an encore.

Geo. Yœman & "Lizzie," the Lizzie never putting in an appearance, held down the third spot acceptably. Yœman's material is great and managed to get over even in a house that is not noted for its appreciation of spoken comedy of this sort.

Santos and Hayes, working with all their accostomed verve and charm, tied up the proceedings and deserved to. The act is fine, well constructed and the two performers work as if they loved it and knew what they were doing. They stopped the show.

Gordon and Ford stopped the show also. Gordon's comedy goes over big at this or any other house and the music lesson he takes affords ample excuse to keep on laughing.

The last act on the bill, La Pilarica Trio, far from being a let down, was admirably staged and proved a great closing act. The act consists of a man and woman Spanish dancing team and a young girl of flashing eyes and lissome body, with a scintillant smile, who makes the audience love her from the moment she steps on the stage. The act wows them at the finish when the man does some so-called Russian dancing. C. C.

FRANKLIN
(Last Half)

There were but few, if any vacant seats here on Thursday night, the attendance being a remarkable showing for the warm weather—for it was warm in comparison with what we have been getting. The big business was due to the Veterans of Foreign Wars, Charles Crames Post, No. 225, who gave a theatre party here, and sold over 1,000 seats among their friends and members.

Five tryouts preceded the regular bill, most of them better than the ordinary ones shown here. They consisted of Morelles Dogs, Isabel Stone, Bud and Eleanor Call, the last being two kids who can step into the average bill and make good, Pitzer and Day and Jesse James and Bandit Band. The orchestra had a good idea in their presentation, and with a better repertoire and more showmanship, will do for the better houses.

Prior to the regular bill, Paul Crames made an address to the audience, on behalf of the Post, which is named after his brother, and told of its purposes and aims.

The Dealans opened the regular show with a fast tumbling and gymnastic routine. Williams and Taylor received a big reception on their entrance and made it good by stopping the show. They have injected some new bits in the way of talk and a song, and the dance work, which is sensational, brought the punch to the offering.

"A Friend In Need" proved to be a clever playlet done very well by four people. One of them is English, this fact being made evident not so much by his accent, but by the cut of his tuxedo. All four do their parts exceptionally well, and the vehicle drew many laughs in addition to going over nicely at the finish.

Babcock and Dolly were one of the funniest teams who have been seen here in a long time, doing a routine of rough hokum comedy which kept the audience screaming from start to finish. The man is a dandy comedian, and takes some falls which were riots.

Marion and Mack were also a comedy hit, the "Dutch" dialect and its manner of delivery by Sid Marion being sure-fire. The straight man is a very good foil for him and does well with a vocal solo.

Lew Seymour and company closed the show with their musical comedy offering, "Are You A Lawyer?" G. J. H.

Henry Hull and **Effie Shannon** are to be featured by David Belasco in a new play by George Middleton.

ORPHEUM WINNERS PICKED

The contest held by the Orpheum Circuit for the most artistic and suitable design for a memorial tablet to Mme. Sarah Bernhardt, closed last week, when Fred P. Humphrey, a young sculptor of Minneapolis, was selected as the winner by the committee consisting of Mrs. Rockefeller McCormick, Mrs. John Alden Carpenter, Lorado Taft, Benjamin H. Marshall and M. Antonin Barthelemy. The name of the winning design is "The Call" and portrays an angel in ascent, calling from this earth the great artiste, while Drama and the World are shown in the foreground, kneeling and grief-stricken.

The second winner was William Bloom an artist on a Chicago paper, who was given the second prize of $100. Third, fourth and fifth prizes of $50 each, were awarded in order to Marie H. Meyers, Oak Park, Ill., O. F. Sterling, Oak Park, Ill., and Edith Cooper, of Wilmette, Ill.

Marcus Heiman, president of the Orpheum Circuit, Asher Levy, head of the Orpheum junior chain of theatres, and William E. Burlock, special exploitation man for the Orpheum Circut, will sail on the Leviathan on July 4, and will convey the tablet to the grave of Bernhardt in the Pere La Chaise Cemetery.

LOEW OPENING PARK JUNE 28

The Boston Braves' baseball park, which was taken over for the evenings by Marcus Loew recently, will open under his direction on June 28, with a program of feature pictures, vaudeville and band concerts. Alex Hyde and a sixty-piece orchestra will be the headline attraction for the opening, and have been booked into the park for twelve weeks.

ROONEY AND BENT HAVE NEW ACT

Pat Rooney and Marion Bent will close "Rings of Smoke" shortly, after using that vehicle for three years, and will begin rehearsals on their new revue, called "Shamrocks," in which they will begin touring next season. It is scheduled to open out of town on September 3, and will be seen at the Palace during the week of September 17.

HEIMAN AND SINGER IN "CHI"

Marcus Heiman, president of the Orpheum circuit, and Mort Singer, vice-president and general manager, left New York last week for the circuit's executive offices in Chicago. They will remain there for several weeks, Heiman probably until the last week in June, as he is scheduled to sail for Europe on the Leviathan on July 4.

"LIZA" FOR BOSTON RUN

"Liza," the colored show, produced by John Cort and staged by Walter Brookes, which is playing the Bronx Opera House this week, closes its run of the Subway circuit on Saturday, and will open for an indefinite run in Boston on Monday, May 28. The show will be housed in the Wilbur Theatre.

GRAND OPERA HOUSE CLOSING

The Grand Opera House, in Philadelphia, will close for the season on Saturday, May 26. The house is booked by the Keith Circuit and plays a full week of vaudeville. When it reopens, it will be under direction of the new combined Keith and Stanley organizations.

COLLINS HAS HEALTH FARM

John J. Collins, the well-known theatrical man, has opened a health resort at Summit, N. J., near the health farm being operated by Fred Welsh, the former fighter. Johnny Kilbane, the lightweight contender for the title, will train at Collins' farm during the summer.

VAUDEVILLE

PEARL REGAY & CO.

Theatre—*Jefferson.*
Style—*Dancing—musical.*
Time—*Twenty minutes.*
Setting—*In "three" (cycs.)*

In Paul Tisen's Moscow Orchestra, Miss Regay has secured a combination that is different, and capable of rendering high class music and accompaniments, perhaps a little too good for the average vaudeville audience, who prefer jazz. There are six musicians in the orchestra garbed in native raiment, three playing violins, one the cello, bass-violin and a girl pianist. One of the violinists acts as leader. The orchestra played Russian and other classical selections excepting when Miss Regay sang a published number and for the finale. The dancer seemed to be at her best, trotting out all of her stuff well known to most theatre-goers, the pièce de resistance of which is her acrobatic feats and back kicks. One or two new bits are also offered by Miss Regay.

The orchestra opened with a Russian song, Miss Regay singing a few bars in the wings, toward the close of the number. She came on in colorful native costume and did a few steps. One of the violinists exchanged his instrument for a balabaika. After the orchestra played another classical selection showing their skill, Miss Regay arrived in a gingham dress and sang a published ballad. A swing was lowered and she did a stunt or two, one being a contortion feat. The leader of the orchestra, with the aid of a yellow spot, played a solo, taking himself very seriously. In fact the whole outfit had a solemn expression. Miss Regay returned after the solo and a number had been rendered and did another published song. This was followed by her acrobatic feats. She wore an Oriental style costume, becoming, yet a bit daring and bare at the shoulders. Her back bends and kicks won her a spontaneous hand and put the act over for a hit. When Miss Regay delivers a back kick, the impact of her slipper against her head is audible and very effective.

At the conclusion of her dance the orchestra started another classical tune and Miss Regay stamped her foot and said, "No, I want some jazz," which probably voiced the sentiments of most of the patrons. A bit of jazz was done for a finale, Miss Regay putting some pep into her dance.

A few faster numbers in place of the one or two of the classical selections would take out the dragging effect made by the orchestra while Miss Regay is making a change of costume. Some jazz medleys could be played long enough for her to change as well as selections that seem to slow up the act. The offering is big time material, if the orchestra will show signs of life. Nahan Franko couldn't sell European classics at the Palace with a symphony orchestra.

M. H. S.

BURKE, BARTON & BURKE

Theatre—*Proctor's 23rd Street.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*In "one."*

This is a mixed trio that depend upon venerable burlesque hokum for their entire act, utilizing the old stunt of having the "rough-neck" comic impersonate a nobleman and setting him in with a supposed heiress.

The man doing the straight soloed "Crying For You" and at the finish all three sang "Keep on Smiling."

From our viewpoint the line of hoke dished out by this act is too familiar even for the family time and will need lots of revision before it can amount to anything.

E. J. B.

NEW ACTS AND REAPPEARANCES

BABCOCK & DOLLY

Theatre—*Jefferson.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*In "one."*

A funny act, always entertaining, with the comedy being done by both the girl and boy, the former doing an excellent characterization of a fiery French girl and the latter taking many falls, spinning on his head in some instances and falling against the curtain. The girl stays in character every second and does it remarkably well. She dresses accordingly, first as some Mademoiselle might be glad parading down the boulevard and later as a French vaudeville actress doing her turn. Trimming off a few rough edges, the offering ought to be ready for a two-a-day house in a very short time.

The act opens with the boy coming out, soon followed by the girl, who passes him as he takes a slant at her make-up. She wore a specially made black costume, tight short skirt, and big black hat. Her slippers and hose were white and she carried an enormous handbag. The black was a good background for her features. The talk that followed was productive of many laughs as her style of temperamental French was good and of course misunderstood by her partner who would get another laugh repeating what he thought she said, etc., and taking his falls. At one time she began to vamp him and acted in a hysterical manner, doing the business in a way that showed diligent care in preparation.

Subsequently the male member of the team recited a bit of verse and also filled in with an eccentric dance and acrobatics while the girl made two changes of costume. One was a white creation with long trail upon which her partner would trip, doing a somersault. She did a song and a few steps and later arrived in a black costume, with ostrich feathers, etc., and did another bit of French vaudeville. For the finale both danced.

M. H. S.

JIMMY DUNN TRIO

Theatre—*Proctor's 125th Street.*
Style—*Singing and comedy.*
Time—*Fifteen minutes.*
Setting—*In "one."*

This offering was placed on the bill here for a one-day showing, and went over so well that it was decided to keep it in the bill for the rest of the engagement. Three men, two of them practically boys, make up the trio, doing characters, including a cop, a newsboy and a telegram messenger. The manner in which these characters are done, can't miss in a small time house.

The talk material is somewhat weak, as far as comedy is concerned, and most of the songs seem to be special numbers, one published number also being used. The singing carries the punch of the act, and one of the boys does well with an eccentric buck and wing bit.

At present the act runs too long and should have about three minutes or more cut from the routine. This can be taken from the talk. Otherwise, the offering frames up as a good offering for the small time, and will find the going easy along that route.

G. J. H.

CALIFORNIA TRIO BOOKED

The California Trio opened on the Keith time last week at the Riviera, in Brooklyn. This act was with Barney Gerard's "Follies of the Day" this season, but closed in Pittsburgh.

BENNY BARTON REVUE

Theatre—*Hamilton.*
Style—*Revue.*
Time—*Eighteen minutes.*
Setting—*Special.*

This is a great flash act with plenty of speed and good costuming. The act opens in one and a half with two girls in waitress costume behind a counter representing a corner of a "Vaudeville Cafeteria." A customer comes in and they discuss what they have to sell, coming out on the apron for a good three dance. Strains of music are heard and the curtain rises to disclose a six-piece band led by a girl, the men garbed in Tux with chefs' hats on their heads. Barton enters with a violin and goes through the bill of fare, introducing each number, the numbers ranging from fast dancing to some fine work with the violin. The speed of the offering is sustained throughout, the lighting and costuming is fine and several of the dances, both of the sister team and of the single boy are great. Miss Barton has a clever way of handling the violin and makes a great flash in costume. The act is good for the whole route in any house.

C. C.

CLIFFORD & O'CONNER

Theatre—*Loew's State.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Piano, in "one."*

This is a mixed team who offer the regulation "piano act" and manage to sandwich some clever comedy stuff between their numbers. The girl handles the piano and in addition to harmonizing the double numbers offers a couple of solos on her own account. The man has a fair value of light comedy and manages to make his material carry for more than face value. A double plants them and then the talk stuff is mostly the line the boy is using to win the girl. The latter solos "Down in Maryland," after which the man returns for more comedy chatter, with both winding up with a double, "Who'll Take My Place When I'm Gone?" The talk stuff leads up to the number and works it in for a logical finish.

From an audience viewpoint the act is sure fire for the small time. Both have personality and delivery that can get them over anywhere.

E. J. B.

FIVE KIRKSMITH SISTERS

Theatre—*Loew's State.*
Style—*Revue.*
Time—*Eighteen minutes.*
Setting—*Special.*

Five attractive Misses offer a routine of vocal and instrumental numbers amid attractive surroundings, accomplishing a musical flash that can hold its own in the small time houses. The girls are attractive, radiate personality and sell their stuff with a note of repression that brings a refreshing note to everything they offer.

They open in full, with a lively ensemble, featuring brass instruments. The violinist follows with "Macushla." Four of the girls harmonize "Those Dear Old Crinoline Days," managing to get in plenty of good harmony. The trombonist then solos with a lively air that gets over to good results. For a finish the girls play a potpourri of popular stuff and wind up with another ensemble, this time utilizing "Carolina in the Morning."

The act did exceptionally well in closing spot on this bill.

E. J. B.

MARC MacDERMOTT & CO.

Theatre—*Jefferson.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*In "two."*

Mr. MacDermott, according to his curtain speech, is an American actor who has spent the past eleven years doing pictures. The vehicle in which he returns to the speaking stage, requires him to act the part of a Scotch lawyer, which he does cleverly. There are three others in the cast, one taking the part of a father of a son whom he considers wayward; the son, and an office boy, are the others. The act on the whole went over very well when reviewed, although the performance of the supporting cast was not up to the standard set by MacDermott. A few minutes taken off the running time would speed the action more and eliminate superfluous lines here and there.

The story concerns an elderly business man who comes to the lawyer, in effort to have him buy off the cabaret singer with whom his son is in love. The son arrives suddenly and the lawyer has a talk with him while the father is in an ante-room. The lawyer learns that the son is not so bad as he is painted by his father and that his present predicament with the singer is nothing very serious. The conduct of the boy the Scotchman also learns is due to the fact that father hardly knows his son and has given him everything but his confidence, respect and a few other things more precious than money. All this he tells to the man whose whole life is taken up with his business and the father sees the light and takes a different attitude toward the boy. The old man decides to "get acquainted with the boy" and the lawyer reminds himself that he too might pay more attention to his son.

There are a number of laughs in the sketch, which might be acted exactly as when reviewed in an English Music Hall and probably better appreciated than in big time vaudeville circles here, which is getting away from that type of sketch.

M. H. S.

HAZEL HASLAM AND CO.

Theatre—*Proctor's 125th Street.*
Style—*Sketch.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

A typical pop house thriller is being done by Hazel Haslam and another woman as her supporting company, of the type of sketches which flooded small time vaudeville about ten years ago. The plot concerns the two women, one of whom is a detective and the other a crook. One is well-dressed and the other shabbily attired, and in the opening scene the latter is caught robbing a safe by the former. The well-dressed woman poses as the owner of the apartment until she hears the story of the supposed thief, which is the old heart-throb about the orphaned brothers and sisters, one a baby, and the other a cripple. She then discloses herself as "The Blue Flame," a high-class crook, who steals famous art paintings only, and lectures the girl about going straight. The shabbily dressed girl refuses to go straight, so the other woman tells her that she will work with her and make an artistic crook of her. She starts by showing her how to crack a safe, and while doing so, the other slips the handcuffs on her. The "artistic crook" then learns that she has been double-crossed and that the other is a lady detective. The latter, having seen that the crook would have treated her decently, prevails upon her to forswear her crooked way, and become a detective with her.

Both do their roles well, and as a small time vehicle the act should find plenty of work.

G. J. H.

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THEATRICAL SEASON ENDING

The curtain is about to fall on the theatrical season 1922-23. The fiscal theatrical year begins at Labor Day and terminates the first Monday in June.

This year's season will wind up like the proverbial lion in that no less than forty-six legitimate attractions, embracing comedy, drama, musical comedy and farces, are now holding forth at as many metropolitan theatres.

Unless present plans miscarry a good majority of these attractions will continue at their stands for a supplemental summer season. Then, too, there will be the usual influx of summer girl-and-music shows on Broadway and in other principal cities.

The outlook for next season's production activities are enshrouded with the haze of the Equity-P. M. A. controversy anent the invocation of the Equity Shop contract. The current agreement which has been in vogue since the strike of 1919 will expire at the end of the coming season. The managers want another five year's extension, but Equity is obdurate that the producers live up to the terms of their original agreement and operate under the "closed shop" contract for the season of 1924-25. However, much water will flow under bridges in the meanwhile and it is more than probable that both bodies will come to some sort of an agreement rather than disrupt the theatrical world with another strike.

The uncertainty of the solution has prompted a number of established producers to hold their coming season's plans in abeyance, holding out hope that the matter will be settled during the tenure of the current agreement between the producing managers and the actors' organization.

Some of the producing firms have threatened to import foreign productions, with foreign casts, intact rather than submit to the terms of the Equity. The latter organization takes the stand that the producers are attempting to "welch" on their agreement to adopt the "Equity Shop" policy if granted an immunity of five years to readjust their plans to such a system.

The independent producers, and there are a greater number of them than those who enjoy the membership of the P. M. A., are in no way concerned in the present controversy and are going ahead with extensive plans for the new season. They have been operating under the "Equity Shop" agreement since the strike and have long since been reconciled to it. In the event of a strike the independents would have things their own way.

Hence, whatever comes, the metropolis will not suffer from lack of theatrical entertainment.

MGRS. ELECT OFFICERS

MONTREAL, May 21.—The Montreal Theatre Managers' Association held its third annual luncheon and election at the Press Club last week. The Association received its charter of incorporation at the time of the meeting. Its membership represents 27 leading theatres of the city. The following were elected officers for the ensuing year: Abbie Wright, manager of the Princess Theatre, president; George Nicholas, vice-president; B. M. Garfield, secretary and treasurer. The directors chosen were George Rotsky and Frank Norman. G. A. Coughlin was appointed attorney for the Association and E. F. MacMahon, auditor.

TWO "CLINGING VINES" SHOWS

Henry W. Savage will have two companies of "The Clinging Vine" on tour next season. The company headed by Peggy Wood, now at the Knickerbocker Theatre will proceed to Chicago after its metropolitan run. The show is running at the Knickerbocker on a week to week basis but business continues to warrant its retention. As soon as it drops below its stop limit it will be shifted to Chicago. The second company of the Zelda Sears-Harold Levy musical piece is now being cast. Rehearsals, however, will not begin until August and the show will open out of town on Labor Day.

WORK ON BILTMORE STARTS

Contracts for the erection of A. L. Erlanger's new Biltmore Theatre in Los Angeles, Cal., were signed last week and according to their terms the theatre must be completed in time to be opened on January 1, next. Excavation for the structure at Fifth street and Grand avenue is now underway. It is estimated the theatre, which will seat 1,750, will cost about $1,000,000.

Under the agreement between Erlanger and the Shuberts all first class attractions that play Los Angeles will be presented at the Biltmore Theatre.

"MORPHIA" GETTING MONEY

Lowell Sherman is said to be getting real money with "Morphia" on the "subway circuit." After closing at the Eltinge two weeks ago the piece played a week at the Shubert-Riviera and attracted sufficient attention to continue it over the circuit. This week the show is at the Majestic, Brooklyn.

"VALUE RECEIVED" MOVING

"For Value Received," Ethel Clifton's play, which is now being presented at the Longacre Theatre, will close its engagement there on Saturday, and on May 28 will move to the Apollo Theatre, where it will succeed the colored show, "How Come," which will close the preceding Saturday.

DIXEY TO PRODUCE PLAY

Henry E. Dixey, who recently closed an engagement in "The Circle," will turn producer next season and present a comedy adapted from the French. Dixey will appear with the Players' Club presentation of "The School For Scandal" which takes place June 4th.

BOSTON'S "FOOL" CLOSING

The Boston company of "The Fool," which is playing at the Selwyn Theatre there, will conclude its engagement on June 2, after a sixteen-week sojourn there.

Answers to Queries

Drake—E. S. Willard played the title role in "The Cardinal" at the Garden Theatre, New York, also in "David Garrick," during the same engagement.

Nash—"The Counsel for the Defense" was arranged by McKee Rankin and embellished and copyrighted by Wm. Robyns.

B. W.—Hal Reid wrote "The Peddler" for Joe Welch, and this play was first shown at the Fourteenth Street Theatre, New York, on Dec. 15, 1902. Lawrence and Harrington, Herbert Betts and Olive Madison were also in the cast.

34—Koster, Bial & Co. went into bankruptcy in 1902.

Pep—Sheedy's Theatre, New Bedford, Mass., was opened in 1900.

B. R.—Amelia Bingham appeared in "A Modern Magdalen" at the Chestnut Street Opera House, Philadelphia. Mabelle Gilman played in "The Mocking Bird" at the Chestnut Street Theatre.

L. B.—Brandon Tynan starred in "Robert Emmett, or The Days of 1803."

29—"The Little Church Around The Corner" was a melodrama presented by Vance and Sullivan. This play appeared at the Novelty Theatre, Brooklyn, that season.

Capital—Wm. T. Powell was the manager of the Academy of Music, Washington, D. C., when he died in that city in 1903.

Bowery—"8th Avenue" was the title of a song written by Wm. Jerome and Mathews and Bulger, and published by the Rogers Bros. Music Publishing Co.

Ring—John L. Sullivan fought Paddy Ryan and Jake Kilrain, under the old rules of the Prize Ring, without gloves, and on turf, the former at Mississippi City, Miss., and the latter at Richburg, Miss.; Sullivan winning both battles.

E. L.—Ada Gray of "East Lynne" fame, died Aug. 27, 1902 at the Fordham, N. Y., Hospital.

25 YEARS AGO

John B. and Estelle Wills were with Louis Robie's "Knickerbockers" Company.

The Orpheum bill at San Francisco included Ezra Kendall, Carroll Johnson, Colby and May, Harry Allister, Al Leach and the Three Rosebuds and the Savans.

Troja played at Sam T. Jack's Opera House, Chicago.

John F. Galloway played James A. Herne's role in "Shore Acres" at Indianapolis.

The Biograph completed a record of a total of seven hundred presentations in various American theatres.

Frank B. Hubin established his Gypsy Camp at Hartford, Conn.

Edna Aug, Vinnie Henshaw, Phyllis Ruffell, George Leslie, Harry Crandall and Carrie Hawkes were among the cast of "The Cash Girl" at the Bergen Beach Casino.

"Shenandoah" was revived at the Academy of Music, New York. George C. Staley, Edwin Holt, True S. James, Neil Florence, Mary Shaw, and Isabelle Evesson, were among the cast.

The Lambs Gambol Minstrel first part at the Metropolitan Opera House included DeWolf Hopper, Stuart Robson, Willie Collier, Ignacio Martinetti, Nat C. Goodwin, Jefferson De Angelis, H. C. Barnabee, Chauncey Olcott, Eugene Cowles, Wm. H. McDonald, Digby Bell, Van Rensselaer Wheeler, Wm. Philp, Edmund Stanley, Charles Hopper, Wm. Fitzgerald, Grafton Baker, Francis Carlyle, Walter Hale, A. S. Lipman, Henry Woodruff, J. E. Kellerd, Clay M. Greene, Charles Klein, Vincent Serrano; Wm. H. Crane, Wilton Lackaye, Burr McIntosh, Joseph Holland and Fritz Williams.

The bill at Koster and Bials' included Adele Ritchie in "La Reve"; May Belfort; Bud Snyder; Paulinette and Piquo; The Rogers Brothers; Servais Le Roy; Josie De Witt; Pantzer Brothers; Hector and Lauraine; and Ouda.

Rialto Rattles

MORE ATTENTION

The girls' bathing suits this Summer will attract more attention than last season, after the Winter of long dresses we have just gone through.

BACK TO BREAD AND BUTTER

A headline in one of the papers last week said Mr. and Mrs. Valentino are dancing for supper at the —— Grill.* *No advertising allowed in these columns.

YOU CAN'T CATCH UP

One thing about following the horses is that the longer you follow them the more they gain on you.

ABLE TO LOOK

A Spanish scientist claims that a good many people are able to look through opaque objects but that won't keep most of us from pulling down the shades at night.

WE HEAR THAT:

Some enterprising producer will now star Jess Willard in "The Return of Peter Grimm."

Jack Dempsey will appear in "Back to the Mines."

Firpo has been cast for "The Avenging Angel."

And that McAuliffe and Johnson are teamed in a vaudeville skit, "The Broken Bubble."

ONLY A SALE

Scene: A crowd in front of a store on Broadway. A couple of girls drive up in a swell car and stop when they see the crowd. Just then out of the crowd comes a cop, who has just made a pinch. One of the girls turns to the other and says in a disappointed tone: "Aw gee, it's only a crook getting pinched. I thought maybe it was a sale. Drive ahead, Mame."

HAS COOLED OFF

The earth has cooled off several per cent, according to a scientist, all of which won't be good news to the lay-offs that expected to sleep on the beaches this summer.

AND CLOAKS AND SUITS

Bookers are passing up Hebrew comedy acts, according to a news item. Here's where a lot of unpaid members get paid up in the Buttonhole Makers' Union.

"YOU MUST COME OVER"

Savoy and Brennan are said to be getting $1,500 a week in vaudeville. Go on, Margie—you say it.

THE REAL ENDURANCE CONTEST

Eight dancers brought suit last week for a total of $40,000 against the management of the Garden Theatre, Baltimore, for taking part in an endurance dance contest. Here's where they learn what a real endurance contest is—a law suit.

UNINTENTIONALLY

Oklahoma City has passed an ordinance forbidding that actors on the stage or in motion pictures do burlesques on preachers, in order to protect preachers.

Now for a bill forbidding certain people on the stage and screen from "burlesquing actors."

TIP FOR ACTORS

The best way to pack your dress suitcase is to let your wife do it.

GOOD ADVICE

A doctor is a man who charges so much for advising you to take a trip that you can't go.

DIFFERENCE IN TIME

Once they danced a minuet. Now they dance a few days.

DRAMATIC and MUSICAL

DEW DROP INN" AT THE ASTOR IS BRIGHT AND FUNNY PIECE

"DEW DROP INN," a musical comedy in two acts. Book by Walter De Leon and Edward Delaney Dunn. Music by Alfred Goodman and Sigmund Romberg; lyrics by Cyrus Woods. Produced at the Astor Theatre, Thursday evening, May 15.

CAST

Jack Newton.....Harry Clark
Madame Le Cordez.....Mary Robson
J. P. Rocksly.....William Holden
Grace Rocksly.....Marcella Swanson
Hope Rocksly.....Beatrice Swanson
Ronald Curtis.....Jack Squire
Edith Tooter.....Evelyn Cavanaugh
Joseph Higgins.....Spencer Charters
Bell Boy.....Danny Dare
Maid.....Jean Carroll
Nurse.....Sylvia Highton
Violet Gray.....Mabel Withee
Bobby Smith.....Robert Halliday
Reggie Murray.....Frank Hill
Ananias Washington.....James Barton
M. Dupont.....Richard Dore
Harry MacDonald.....Harry Ellsworth
Grace MacDonald.....Grace Elssworth
Eleanor Jordan.....Margaret Morris
Julia Kinsey.....Claire Hodgson
Frances Moore.....Margaret Atherton
Marion Stanley.....Alice Brady
Bell Boy No. 2.....Lee Kelso
George O'Neill.....Max Roselle
Frank Maxwell.....Ben Jacklow
Stephen Andrews.....Harry Rosedale
Mooney.....In Person

Originally "Dew Drop Inn" was known as "Under the Bamboo Tree," and also as "The Pink Slip," when it opened a year or two ago in Atlantic City; was rewritten and played Chicago and Middle West cities, including Detroit, where the star of the show, Bert Williams, was taken ill, succumbing a short time afterward. The play has been rewritten again, making the vehicle suitable to the talents of James Barton, in blackface. As a blackface comedian of the shiftless levee type, Barton danced in a manner that "knocked 'em dead" at the Astor. Since the performance at the Lexington Theatre during the actors' strike in 1919, when Barton was "discovered" for the benefit of theatre-goers who do not patronize burlesque, the comedian has been the mainstay in several of the Shubert musical comedies and operettas and has steadily come to the front. Now he is a Broadway star in every sense of the word, and who can dance better or is more deserving of the responsibility than this marvelous fun-maker, with a sense of humor and burlesque that has no equal?

The supporting cast in the show has a few names more or less familiar, but more or less greatly outdistanced by the performance of Jim. Mabel Withee sang well, dancing good, also, and generally contributed toward holding up the show when Barton was in the wings. With Robert Halliday, she did several harmony duets. Evelyn Cavanaugh and Richard Dore offered some good dancing and Harry Clark acted his role fairly well. Then there were the Swanson Sisters, pretty, but not too lively for musical comedy. Spencer Charters as Joseph Higgins handled the role with his accustomed skill.

The book is fair, but nothing to rave about. The music has a few bright spots and is somewhat better than the lyrics, which fail to come up to the usual standard. The story concerns one Ananias Washington in the person of Barton, who is a hotel porter. The summer hotel where he is employed is for sale, and a better price is being asked for it, due to the legends spread around by the porter, who says that there is buried treasure about the premises. The exact whereabouts has been written on slips of paper, which have been torn up and scattered around. Various prospective customers find some of the paper strips and get highly interested at once. Ananias had nothing to do with planting the strips of paper, of course.

"SONG IN THE NIGHT" NEW SHOW

"A Song in the Night," a drama in three acts, by Edna Buckler, will be placed in rehearsal shortly by Harry Miller and Briggs French, the recently organized producing firm. It is scheduled to open in Stamford on August 30, and, after six weeks on the road, will be brought into New York. Briggs French will stage the play, in the cast of which will be seen the authoress.

"COMEDY OF ERRORS" WITH COLORED CAST AT THE FRAZEE

"COMEDY OF ERRORS," by William Shakespeare. Presented at the Frazee Theatre, Tuesday evening, May 15.

CAST

Solinus.....Arthur T. Ray
Aegeon.....Sidney Kirkpatrick
Antipholus of Ephesus....Lionel Monagas
Antipholus of Syracuse...Barrington Guy
Dromio of Ephesus, Dromio of Syracuse, Charles Olden
Balthazar.....Solomon Bruce
Angelo.....Nathaniel Guy
Pinch, a schoolmaster.....Arthur T. Ray
Aemilia, wife to Aegeon..Laura Bowman
Adriana, wife to Antipholus of Ephesus. Evelyn Preer
Luincia, her sister.....Edna Morton
A cortesan.....Marion Taylor
Officer.....Coy Applewhite

The hard-working Ethiopian Art Theatre players from the Middle West presented a jazz version of the Shakespeare comedy for the program of their second week at the Frazee. The entertaining qualities of the comedy are doubted by many, with the result that enough of the original comedy remained to make the night a rather dull affair. This type of presentation is new to the East, but the stuff has been fairly successful in the vicinity of Chicago for some time.

The set was like a circus tent, with a ringmaster as master of ceremonies and everybody clowned. The actors came and went fast and furious, but the laughs were not any and the staging was terrible. Occasionally a burst of present-day popular jazz music was interpolated, but that failed to revive the dead comedy.

Last week's "Salome" star, Miss Preer, was Adriana, who has her many troubles, and was fairly adequate, all things considered. Miss Edna Morgan was sister to Adriana, and made a surprisingly clever ingénue, much better than the usual run. As Lucinia she proved an actress of talent and intelligence. Charles Olden as Dromio met himself coming and going several times. Of the male members of the cast he did about the best. The rest of the cast did the best they could under the circumstances, for the whole production seems to be a wild idea, carried out in real clown fashion. The time and talent of the Art Theatre seems to be wasted on such proproductions, when they could present plays more reasonable and better suited to their talents.

As a curtain-raiser, "The Chip Woman's Fortune" was given, which was also seen last week. In this comedy by Willis Richardson, Miss Preer shines as a comedienne and the playlet is entertaining throughout.

GAITES TO DO "I'LL SAY SHE IS"

"I'll Say She Is," a new musical comedy by Will B. Johnstone, will be brought out at the Walnut Street Theatre, Philadelphia, on Monday, June 4, by Joseph M. Gaites. Gaites has taken over the house for the summer and during his tenancy will bring out at least a half dozen new musical plays, selecting the most promising ones for regular traveling attractions next season.

AHEARN TO DO REVIEW

Charles Ahearn will produce "The Millionaire Review of 1923," to open in September, for a tour of the legitimate houses.

EQUITY PLAYERS IN REVIVAL OF "SWEET NELL OF DRURY LANE"

"SWEET NELL OF OLD DRURY LANE," a comedy in four acts, by Paul Kester. Produced at the Forty-eighth Street Theatre, Friday evening, May 18.

CAST

Nell Gwynne.....Laurette Taylor
Lady Castelmaine.....Lynn Fontaine
Duchess of Portsmouth, Helenka Adamowska
Lady Olivia Vernon...Marguerite Myers
Tiffin.....Laura Burt
Charles II.....Alfred Lunt
Lord Jeffreys.....Herbert Grimwood
Sir Roger Fairfax.....Regan Hughston
Lord Rochester.....Richie Ling
Lord Lovelace.....Schuyler Ladd
Percival.....Leo Stark
Rollins.....Howard Lindsay
Lacy.....Leonard Booker
Captain Clavering.....Edwin Holland
Alderman.....George Baxter
Second Alderman.....Charner Batson
Mercer.....Lionel Chalmers
William.....Seymour Jamison
Lord-in-Waiting.....James Bell
Master Bliff.....Paul Jachia

The Equity Players, inasmuch as they have gone in for revivals, had no end of plays to choose from for their final attempt to make a showing for the season. However, they close Kester's antiquated comedy, that does not seem to hit just right in present day theatricals, with the result that the production will fall in line with the long list of Equity Players' flops. Once upon a time the comedy might have been considered fairly good, but that was twenty or more years ago. It apppears that a golden opportunity was pased up to at least put on a show that would give some dignity to the Equity Players efforts.

Laurette Taylor does some excellent work, and takes her task seriously, but as she said in a curtain speech, there is not much to the play. The story of the play concerns Nell Gwynne, an orange or flower girl, who rises in theatricals until she is the leading comedienne at the King's Theatre in Drury Lane. Finally she is mistress of Charles II. The action is not altogether quiet, but it is such that one knows instinctively what is coming and there is no element of surprise whatsoever.

Next to the performance of Miss Taylor that of Alfred Lunt was above the average, and made a happy go-lucky Charles II. Lynn Fontaine had no difficulty in the role of Lady Castlemaine. Others in the cast were adequate enough.

The staging of the piece was all that could be expected. The costumes were rich and colorful of the period in which the action takes place. The worst part of the whole affair is that plays of the the old school that attract now are few and far between. A dramatic classic might be different.

POWERS SIGNS FOR "TARNISH"

Tom Powers, who recently appeared in "Why Not" at the Equity-Forty-eighth Street Theatre, and who is now playing leading roles with Stuart Walker's stock company at the Murat Theatre, Indianapolis, has been engaged to play the leading role next season in "Tarnish," a new play by Gilbert Emery, which will be produced by John Cromwell. The play will go into rehearsal early in July and will have its New York première in August.

"CHAINS" NEW BRADY PLAY

William A. Brady is in Chicago, where he attended the opening of "Chains," a new play by Jules Eckert Goodman, which he produced at the Playhouse on Sunday night. O. P. Haggie and Helen Gahagan are playing the leading roles in the play which Brady expects to bring to New York early next season.

"IRISH ROSE" COMPLETES YEAR

"Abie's Irish Rose," the Ann Nichols comedy at the Republic, holds the record run of the current season, having rounded out a full year's run last Saturday night. The management had planned to celebrate the event by giving an anniversary performance at the Republic on Sunday evening, but the Equity stepped in and the performance was called off.

The "Abie" show has been looked upon as one of those "freak" shows that happen to hit once or twice in a decade. Oliver Morosco originally produced the piece on the Pacific Coast and was to have made the New York production. Morosco walked out of it in the eleventh hour, when Ann Nichols took hold of it and produced it herself. The show developed into one of the greatest money makers of the season and rolled up a neat fortune for the author-producer.

Next to "Abie," the "Ziegfeld Follies" holds next to longest run, having already rounded out fifty weeks at the New Amsterdam.

LAMB'S GAMBOL REHEARSING

The feature of the Lamb's Gambol, which is to be held at the Earl Carroll Theatre on June 3rd, went into rehearsal last week, under the direction of Shepard A. O. Brown. One of the big features is to be a musical playlet, called "O Creamy San," produced at the Percival Knight Gambol during the past season at the club. The book and lyrics are by Knight, with music by Gitz Rice. Purnell Pratt is general stage manager and the rehearsals are being conducted by him in conjunction with Walter Wilson and Ralph Riggs. In the cast will be Arthur Aylesworth, Fred Graham, Fred Santley, Arthur Uttrey, Tom McGowan, Will Deming, Frank Doane, Paul Porter, Ralph Riggs, Wallace Ford, Howard Sloat, Billy Lynn, Charles F. O'Connor, George Sweet, Chester Morris, Leonard Doyle and Edward Flammer.

BLANCHE MAHAFFEY WINS CUP

The ladies of the Ziegfeld "Follies" ensemble held their first annual rowing regatta in the Central Park lagoon last Thursday. Five entrants, one each from the show-girl medium, flapper, tiller and pony class, competed, with Blanche Mahaffey, of the flapper class, winning. Edna Wheaton was second and Shirley Vernon was third. Park Commissioner Francis Gallatin officiated as judge of the course and handicapper. The winner will be presented with a silver cup at the first anniversary of the Follies in the New Amsterdam Theatre on June 4 by Commissioner Gallatin.

STONE'S DAUGHTER IN SHOW

Dorothy Stone, daughter of Fred Stone, will next season make her stage debut in her father's new musical production, which has just been completed by Anne Caldwell and Jerome D. Kern. The piece will be seen at the Globe Theatre.

Kern has completed three others shows written with Miss Caldwell, which will be produced next season. They are musical versions of "Merely Mary Ann," and "The Fortune Hunter" and an original piece called "The Life of the Party."

INCE GETS "ANNA CHRISTIE"

Thomas H. Ince has acquired the screen rights of Eugene O'Neill's play, "Anna Christie," which according to cable reports has duplicated its American success abroad. The deal was consummated last week. Ince is said to have paid Arthur Hopkins $100,000 for the rights to transform this successful play into a screen drama.

Joe Lanigan and Helen Gould have combined in a new act.

Dick Arnold and Blanche Davies have teamed up in a new act.

Polly Vincent is now appearing at the Palais de Danse on Broadway.

Mariette Craig is to be featured in the forthcoming revival of "The Punch."

Alice Turner is now being featured with a new act, the "Jazz Craze of 1923."

Sid Marion and Eddie Mack opened for a tour of the Keith houses last week.

Florence Earle joined Pauline Frederick in "The Guilty One" on tour last week.

Irving Glickman has been signed for the chief comedy role in Friedlander's "Sweeties."

Pansy Moness is back in the cast of "Ziegfeld Follies," after a six weeks' siege of illness.

Jocelyn de Velhoff is now the featured dancer in the new revue at the Century Roof, Baltimore.

Coulter and Rose have been routed over the Keith Western time, and the Orpheum circuit.

Mme. Olga Petrova opened for a tour of vaudeville at the Palace, Chicago, on Sunday, May 20.

Markell and West have been routed over the Pantages Circuit in their new act, "The Champ."

Reed and Blake have split their vaudeville partnership, and Reed has teamed up with Perry Mayo.

Nadel and Green have resumed their vaudeville partnership and will shortly be seen in a new act.

Gus Robey and Sol Gould are having a new act prepared for next season, written by Andy Rice.

Perrone and Oliver have been routed over the Orpheum time in their new act, "Song Symphony."

George Le Maire will appear in several motion picture productions now being made on the coast.

Luella Gear, last seen in the musical comedy, "Elsie," is planning to return to vaudeville in a new act.

Lily Lewis and **Princess Wana** opened in the new revue at the Golden Inn, Atlantic City, this week.

Roy Sedley and **Lester Lee** have combined in a new two act, doing songs and dances, and using a piano.

Alice McCarthy, of the McCarthy Sisters, is confined in Baltimore, as the result of a nervous breakdown.

Ruth Lonergan has been added to the cast of "A Dangerous Situation," which is being produced for vaudeville.

Long Tack Sam, the conjurer, has been routed over the Pantages Circuit for the remainder of the season.

Ruth and **Grace Stuart** appeared at the Talking Machine Men's luncheon at the Cafe Boulevard last week.

Mr. and Mrs. Ed E. Ford have returned from Australia, where they went on tour and also visit their folks.

Arthur Galesby has been added to the cast of "The Lure," which will be sent on the road in the early autumn.

ABOUT YOU! AND YOU!! AND YOU!!!

Cora Green and **Hamtree Harrington** have been added to the new "Plantation Revue," at the Plantation, New York.

Lulu Swan and **Beth Keller** have been added to the cast of Harry Walker's revue at the Beaux Arts, Atlantic City.

Burkhart and Robbins, in "The Mad Musician," opened for a tour of the Loew time at the Warwick on Monday.

Herbert Clark has been engaged by H. Campbell Duncan, for Juvenile leading man in his Toronto Stock Company.

Morton L. Stevens has returned to New York after a season of stock in Wilkes-Barre and will be seen in a new act.

Ann Mason, who recently closed with "The Last Warning," has opened with the McLaughlin Players, Cleveland.

Betty McGowan has been added to the cast of "Say It With Jazz," which has been routed over the Independent time.

Stamper and Leedum dropped out of the bill at the New Brighton Theatre last week and were replaced by Yvette Rugel.

Al Downs, formerly with Neil McKinley, and Sunny Bernet, formerly of Faber and Bernet, have combined in a new act.

Geraldine Karma and **Jean Shirley** have been signed for the new revue which will reopen the Monte Carlo next week.

Alice Harrington has been added to the cast of "Hello, Slummers," the new revue at the Witch Cat Cabaret, Greenwich Village.

Norma Yates, who recently closed with "A Night Out," will be featured in a new vaudeville tabloid, "The Summer Girl."

Walter C. Kelly has returned to the East after a tour of the Orpheum circuit and will spend the summer in Atlantic City.

Rube Demarest and Barney Williams are now playing the Poli houses and will come into the Keith metropolitan theatres shortly.

Russell Janney, who produced "Marjolaine," returned from abroad last week, is planning to make another musical production.

Dan Sherman and his **Unit show** will close this week at Fairmont, W. Va., after a twenty-one week tour of the Sun Circuit.

Morton and Ryan, who have been touring with a tab show this season, will return to vaudeville in a new singing and dancing act.

Kilbourne Gordon will produce Edward Childs Carpenter's new comedy, "Connie Goes Home," as his first production next season.

Dot and Jay Henricks, dancing team, joined the "Indian Reveries" act at Keith's, Dayton, Ohio, last week, placed through Harry Walker.

Mrs. Edith Crane, mother of Alpha and Delta Crane, joined her daughter in New York last week, after spending several months in Toledo.

Eddie Green, now starring in "Plantation Days," will return to burlesque next season, when he will appear in one of the Barney Gerard shows.

Lillian Ring has replaced Marie Flynn with the Delf-Cantor musical show, "Sun Showers," now running at the Wilbur Theatre, Boston.

Florence Weston and **Roy Gray** will head the cast of "A Summer Romeo," a vaudeville flash act which opens on the Sablotsky time next week.

Chester Beecroft has resigned as production manager at the Hearst Cosmopolitan Film Studios in New York. No successor has been chosen.

Alice Thornton (Mrs. Gil Squires), left the St. Marks' Hospital last week, and is now recovering from the operation which she underwent there.

Harry Reiser has been engaged as piano accompanist for the vaudeville appearances of Molly McIntyre, who opened at the Riverside this week.

Madge Kennedy, the motion picture star, will return to the stage next season in a new musical comedy under the management of Philip Goodman.

Lillian Steele is vacationing at Wildwood, N. J., after a season of seventy-eight weeks in vaudeville with her vehicle known as "Love Lessons."

Charles Ascott, of the former vaudeville team of Ascott and Eddy, has been signed to be featured in a series of "Handy Andy," two reel comedies.

Arthur Gertner and **Marie Sayles** have formed a vaudeville partnership and will be shortly seen in the Proctor houses in a new dance production act.

Max Marcin is writing a serious drama which he will present in association with David Belasco next season —Marcin as yet has not selected a title for the play.

Johnny Hines, who has been featured in the "Torchy" film comedies, has begun work on a film version of George M. Cohan's former success, "Little Johnny Jones."

Leon Rudd has joined Anna Walters and Harold Elliott in the cast of "The Letter-Writer" and will do the character role.

Addison Young of the Big City Four was in New York on business last week, leaving the other three members of the quartette spending an open week in Kansas City.

Carolyn Leah Fox, daughter of William Fox, will be married on Sunday to Douglas Nicholas Tauzig, silk merchant, at the home of her parents, 316 West 91st street.

Orville Harrold, the grand opera tenor, makes his debut in the Loew vaudeville houses on June 3. He will be heard at the Loew-Warfield Theatre in San Francisco.

Bertie Rule, Canada's juvenile film star, has just completed the making of his first picture for the Filmcraft Producing Company, which is entitled "Doris In Fairyland."

William Haig arrived in New York last week after an absence of two years, during which time he had retired from theatricals and is still maintaining his business in Los Angeles.

Dallas Welford will close his season with "Blossom Time" at the 44th Street Theatre on Saturday night to enable him to begin work on a picture contract under the direction of Charles Bryant.

McKay Morris has been engaged by Wagenhalls and Kemper for one of the leading roles in "The Breaking Point," the new play by Mary Rhinehart Roberts, which they will produce this summer.

Richard Kean, the dramatic artist who is now touring the Orpheum circuit, has been signed to appear in a Universal feature, and will be featured with Anna Q. Nillson and Warren Kerrigan.

Marie Carlson, who has been doing a single in vaudeville, was forced to cancel her route because of illness. She is now on the way to recovery but plans to take a good rest before resuming her vaudeville engagements.

Mrs. Lydig Hoyt, society lady who aspires to be a famous actress, is spending a short vacation in Paris. She will return early in June and this summer will be in Indianapolis with the Stuart Walker stock company.

Nancy Welford last seen with "Cinders" at the new Dresden Theatre has been engaged to play the principal role in the musical version of "My Lady Friends" which Harry Frazee will put into rehearsal late in July.

Virginia Winter, who created the leading feminine role in the abbreviated editions of "Little Miss America," has been signed for her original role in the full grown edition of the piece which will go into rehearsal next week.

Solly Shaw, formerly of the vaudeville team of Shaw and Kay, is now associated with Nat Bordy, vaudeville and tabloid agent, with offices in the Romax Building. The firm now has a circuit of 26 one nighters in and around New York City.

Nadine, prima-donna, has been engaged for the cast of the new revue being staged for "The House That Jack Built" in Chicago, by Mon. Bouchet, which is scheduled to open on May 30. The revue will have a cast of ten principals and a chorus.

Cortez and Peggy, the dancers who are doubling between the Ambassador Grill and "Wildflower," the Arthur Hammerstein musical show at the Casino, are also to be featured in "Vanities of 1923," the new revue being prepared for the Earl Carroll Theatre.

Charles D. Wilson, formerly leading man with the Alhambra Players at the Alhambra Theatre, Brooklyn, created one of the leading roles in Louis F. Werba's new musical production, "Adrienne," which opened at the Garrick Theatre, Philadelphia, last Monday night.

Alexander Oumansky, the Ballet Master of the Capitol Theatre, is introducing Spanish dancing as a special feature in connection with his regular ballet classes, and these will be conducted under his supervision by Paco Cansino of the famous dancing family of Cansinos.

Clara Lipman, wife of Louis Mann, the actor, and Samuel Shipman have written a number of new plays which are scheduled for production next season. The titles of these plays as yet have not been announced. It is said that Shipman, besides being author may also sponsor the production of one or two of the new offerings.

Dorothy Manning, a dancer, while appearing at the Hotel Richmond, Richmond, Va., was married to William Darden, a wealthy business man of that city, three weeks after meeting him for the first time. The wedding occurred last week and the couple are now making their home in Richmond. Miss Manning has retired from the stage.

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MELODY LANE

NEW CANADIAN COPYRIGHT LAW PASSES—MUSIC MEN WIN FORTUNE

Act Provides for Payment of Royalties on Mechanical Reproductions of Copyrighted Numbers—Record and Roll Royalties Will Bring Music Men Big Sum

OTTAWA, Can., May 21.—The new Copyright Act of 1923 was passed by the Senate on Thursday in its original form as it came from the House of Commons, the licensing clause being replaced at the third reading, with the result that music publishers in the United States alone will profit to the extent of several hundred thousand dollars annually through the provision in the bill for the payment of royalties on mechanical reproductions of copyrighted music. The additional revenue will be paid to publishers on the sale of phonograph records sold after January 1st, 1924, which includes rolls and records now in stock and recorded previous to that date.

The law becomes operative on January 1, but may be proclaimed before that date in which event it will go into immediate operation.

The bill was originally introduced in the House in February and had its first reading there on the 21st, after being sponsored by the Hon. J. A. Robb, Minister of Trade and Commerce of Ottawa. Since then it was referred to a committee who in turn sent it to the Senate for a hearing with the understanding that if it passed the Senate the House was in accord. Some opposition was found against the bill and an amendment added in regard to the licensing clause which concerns Canadian authors whose works are not published in the Dominion and giving the right to the Government to order the printing of any book by a Canadian author if there is not a sufficient supply on hand, and the payment of royalties on such to the author. There was no objection on the part of a Canadian author to print his book or publish his song in Canada. This held the bill up and Senators Dandurand, Belcourt, Robertson and Beaubien among others took part in the debate. The January 1st, 1924, date was set instead of July 1st, this year after some argument, to permit of negotiations for a working arrangement with the United States.

Music publishers in the Uuited States are particularly favored by the bill inasmuch as the royalties on each record or roll which must be paid to copyright owners is two cents, the same amount paid in the United States and record sales in Canada are very large.

At the present time American music publishers and song writers receive nothing for their copyrighted compositions that are recorded in Canada. Several large plants are located here supposedly for the purpose in some cases of evading royalties to American music men. Some of these are merely the Canadian branches of American manufacturers. Whether or not these plants will make any material change in their production now that royalties are in effect remains to be seen. It seems plausible that the industries will remain here and save railroad fare on shipments.

Included in the list of Canadian manufacturers of piano rolls and phonograph records are the following concerns: Berliner Gramophone Company, Limited, with executive offices in Montreal and generally known as the Canadian branch of the Victor company; the Otto Higel Company, Ltd., of Toronto, manufacturers of piano rolls, and Canadian plants of such American concerns as the Columbia, Brunswick and other record companies that feel the royalty saving important.

The clause in the bill which gives the Government the right to publish the work of a Canadian author if not printed in Canada and found there in sufficient quantities, makes it impossible for Canada to come under the Berne convention. Some members maintained, however, that Canada was a party to the Berne convention through the British authorities. It was pointed out that the British authorities in the past had intimated that the act as it now stands would not be acceptable. According to Mr. Robb, sponsor of the bill, The International Bureau at Berne has definitely stated that the licensing sections were not in harmony with article 4 of the convention.

CONFREY PIANO BOOK PRINTING

A new instruction book by Zez Confrey, entitled, "A Course in Novelty Piano Playing" is being sent to press this week by Jack Mills, Inc., who will place the book on the market within the next ten days.

The book is to contain sixty pages and will include testimonials from the world's most famous pianists, a hitherto unpublished syncopated waltz by Confrey as well as his modern conception of old favorites. The book will be especially recommended for students, educational work, conservatories, etc., and will retail for $1.25.

MORRIS CLAIMS INFRINGEMENT

Tom Morris, leader of a recording orchestra, started an infringement of copyright action last week in the United States District Court against Jack Mills, Inc., alleging that the Mills' song, "Stop Your Kiddin'" is similar in melody to his composition entitled "Beaucoup de Jazz." According to Morris, two other music houses have songs also infringing on his composition.

MUSIC MEN TO VISIT VICTOR PLANT

The Board of Governors of the Music Publisher's Protective Association, and E. C. Mills, chairman, will visit the plant of the Victor Phonograph Company at Camden, N. J., on Tuesday, May 29, at the invitation of the head of the Victor Company.

The publishers will leave the Pennsylvania depot at 8 A. M. on the 29th, and will be personally conducted through the most up-to-date plant of its kind in the world, which covers many acres of ground, and be guests of the Victor Company.

FOX APPOINTS LONDON REP.

The Sam Fox Publishing Company has completed arrangements with Messrs. Keith Prowse & Company, Ltd., of England, to handle the sole agency for that country of the complete Fox catalogue. The English firm's main offices are at 159 Bond street, London.

Earle Larrimore, a step-brother of Francine Larrimore, has replaced Humphrey Bogart in a role of "Steve" now at the Princess, Chicago.

BRADFORD APPEAL HEARD

Decision was reserved last week by Judges Manton, Rogers and Mayer, in the United States Circuit Court of Appeals after counsel for Perry Bradford, music publisher, argued the appeal of Bradford from the decision of Federal Judge Julian Mack, who last September granted the Ted Browne Music Company of Chicago an injunction restraining Bradford from collecting the mechanical royalties due on the song "He May Be Your Man, But He Comes To See Me Sometimes." Approximately $10,000 in mechanical royalties is said to be involved, the song having been released recently by the Victor Company, as well as several others.

The grounds upon which the Ted Browne Music Company were granted the injunction was an alleged prior contract on the song which had been taken over from the Clifford Music Company, whose alleged contract with the writer, Lem Fowler, was said to antedate all others and assigned to the Browne Company. Attorneys for the Chicago firm claimed that Perry Bradford was publishing the song despite the fact that their client had a previous contract on it.

According to Abner Greenberg, attorney for Bradford, who argued the appeal, the Ted Browne Company never had contracts with Lem Fowler, the writer, and that the Clifford Music Company in turn never had contracts with Fowler, but tried to get one with him after the Browne Company took it over. To this end the Clifford Company sent contracts to Fowler after the Browne Company had the song out. On these grounds the appeal was argued.

OVATION FOR LOPEZ IN BUFFALO

BUFFALO, May 21.—The greatest ovation ever extended to a vaudeville artist was given to Vincent Lopez, on his arrival here Saturday, when he was met by a welcoming committee with a brass band, and escorted to City Hall where Mayor Schwab made him welcome. Lopez and his band arrived to open the new Statler Hotel here, and today, opens for a week's engagement at Shea's Theatre, in conjunction with his appearance at the hotel.

Lopez and his band arrived on a special train, carrying many well-known people of the music publishing world. Among them were L. Wolfe Gilbert, Jack Robbins, of Richmond-Robbins, Mr. Spitzer and Will Rockwell of Witmark's, Solly Cohen of Leo Feist's; Mr. and Mrs. J. Bodwell Lampe, of Remick's, "Taps" of Irving Berlin's, and Joe Davis of the Triangle Music Company. James F. Gillespie handled the publicity for Lopez and did a great job. On the opening night of the Hotel, the Mayor was present, the Rotary Club, and many civic organizations.

HARMS HAS "DEW DROP" SCORE

Harms Inc., are publishing the score of the new Barton show "Dew Drop Inn," which opened last week at the Astor Theatre. The music is by Alfred Goodman and Sigmund Romberg, lyrics by Cyrus Wood.

"Morning Will Come," picked by the concern as the successor to "April Showers," was released for professional department exploitation last week. The song is by Jolson, deSylva and Conrad and sung by Jolson in "Bombo."

SMALLEY OUT OF BERLIN'S

Arthur Johnston, director of the Music Box orchestra, is now in charge of the harmony department of Irving Berlin, Inc., replacing Ed Smalley, who is no longer connected with the firm.

WEST PLACES COMEDY SONG

Eugene West has placed a new fox-trot comedy with Jack Mills, Inc., entitled "I Loved You Once, But You Stayed Away Too Long." Eddie Porray is co-author of the song.

MUSIC MEN AT CONVENTION

Several New York publishers, their representatives and E. C. Mills, chairman of the board of governors of the Music Publishers' Protective Association, left on Wednesday of this week for Chicago to attend the convention of the field representatives of the American Society of Composers, Authors and Publishers, being held at the Sherman Hotel in that city.

The convention of the Motion Picture Theatre Owners of America is also being held this week in Chicago and it is the purpose of the A. S. C. A. & P., to come to a better understanding if possible with the motion picture men regarding the question of the "music tax," or license fee required by the society from movie houses performing their music for profit. The society has long sought the opportunity of a conference with representatives of the movie men and the invitation has finally been extended by the latter although in the past the conference idea was turned down by the movie men.

Because of his knowledge of the situation from both the publisher's and movie men's angle, E. C. Mills has been prevailed upon to take a hand in the matter, joining J. C. Rosenthal, general manager of the society who left for Chicago on Sunday with Nathan Burkan, general counsel for the society, and other officials. The convention at the Sherman Hotel, Chicago, is the first of its kind ever held by the society and will be attended by the thirty odd legal and other representatives of the society throughout the country.

If a satisfactory agreement is reached with the motion picture theatre owners, the question of taxing the outdoor shows such as carnivals and the like, for the use of its copyrighted music may be taken up by the society officials and its representatives. At present the representatives of the A. S. C. A. and P. have most of their time taken up with motion picture theatre infringements, restaurants and cabarets, etc. An amicable agreement between the movie men and the society will give the representatives of the authors' and composers' organization a chance to gather evidence, etc., of infringement against the outdoor shows.

The question of carnival license fees will be gone into thoroughly before it is decided to go after such shows due to the fact that that sort of entertainment moves from place to place continually and the gathering, presenting to the courts of sufficient evidence for suit will probably be difficult.

VON TILZER BOYS' MOTHER DIES

Mrs. Sarah Gumm, mother of the Von Tilzer family of music men, died suddenly at 8 o'clock Saturday morning at the home of her son, Will Von Tilzer, who was at her bedside when she passed away. She was seventy-six years of age and had been ill about two weeks. She appeared to be on the road to recovery until a turn for the worst came suddenly on Saturday, the news coming as a shock to members of the family.

Included among the survivors are four sons, Albert, Jules, Will and Harry Von Tilzer. Mr. Gumm, father of the boys, died about a year ago.

POLLACK BACK FROM COAST

Bernie Pollack, sales representative for Jack Mills Inc., returned last week after a three months' trip through the West and Pacific Coast. Joe Mittenthal, who recently joined the Mills sales staff is leaving this week for an extensive trip through the West and other territory.

BLUES SONG FOLIO READY

The Triangle Music Company has issued a "Novelty Blues Song Folio," containing ten complete blues numbers from the Triangle catalogue. The edition is attractively bound with a color cover, is printed on heavy stock and contains 36 pages. It retails for fifty cents.

BURLESQUE

MORE THEATRES FOR COUTTS' CIRCUIT

LIST INCREASING RAPIDLY

John Coutts added several more houses to his tabloid circuit last week, one opened this week and more will open next week. Last Saturday he contracted with the owners of the Strand Theatre, Bayonne, N. J., to book shows at that house for ten weeks. The house opens Thursday of this week with Sim Williams' "Bits O' Broadway," for three days. Commencing next week the house plays the shows a full week starting with Jack Singer's "Merry Whirl."

The Palace at Olean will open June 4th with Billy Gilbert's "Vanity Box Revue." Gilbert has changed the title of his show from the "Garden of Girls" to the above name. The Shannon and Wilson show which is playing Albany this week will go to Gloversville and open the Glove Theatre, that city, Monday, June 4.

The Frank Hunter Unit is playing a full week at the Family Theatre, Rochester, this week. This show will open the Avon Theatre, Watertown, next week, playing the last half. The show will play the Oneida the first half. The Niblo and Spencer Show will be ready to open at the Strand, Rome, next Monday. Lew Austin's "Frocks and Frills" is booked to play the Academy, Newburgh, the last half of next week, and the Majestic, Perth Amboy, the first half. These two places will be a split week herafter.

The "Loveland Revue" opened at the Myrtle, Brooklyn, last Thursday, for three days and played Perth Amboy the first three days of this week. The only change ordered in this show was the wardrobe, which the owners agreed to put new wardrobes with the show before it opened at Perth Amboy.

Billy Gilbert's "Vanity Box Revue" will play the Family, Rochester, for a full week, opening next Monday. Sim Williams will jump from Bayonne to Boston next week, where the show will play five weeks before coming back into New York State. It will play three weeks in theatres and two weeks in parks.

The cast for Austin's "Frocks and Frills" includes George Hart, Lew Lederer, Herbert McDonald, Les Dunn, Jessie McDonald, Emily Nice and Jewell Carlton.

Coutts said Monday that with the new shows opening from now to the week of June 4 will carry the Summer circuit along until the regular opening of the big circuit on August first. At that time he will be ready to book fifty tabs in as many houses.

Some of the well known producers who will have tabs on the circuit at that time are Harry Cort and Walter Brooks who will condense "Jim Jam Jems" and "Listen Lester" to a tab form. The Aborn Opera Company will do the same thing with the "Bohemian Girl" and "Il Trovatore," and stage them for the Coutts Circuit.

Joseph Gaites will have two shows on the circuit. The Bohemian will put one of the "Greenwich Village Follies" over the tab circuit in a condensed form. There are others who are now negotiating with Coutts for the time in August.

BOOKED FOR STOCK COMPANY

Ike Weber booked the following last week: Art Rogers, with "Let's Go"; Frank Fay and Jean Peletier, with the Irving Place stock company.

MARCUS SHOW OPENING

The Marcus Show of 1923 will open at Ramona Park, Grand Rapids, next Sunday with the following cast: Chas. Abot, Elmer Coudy, Bea Winson, Duteil and Covey, California Four, Mack and Yohe, Mlle Rand, Tex Arlington, Hanna Family, True and Trener, and Marie Morretti. In the chorus are Marinda Arlington, Catherine DeVeaux, Sophie Brown, Edith Miller, Hannah Triplets, Ethel May, Flo Yohe, Leslie Johnson, Helen Norman, Cleo Lewis, Vera Green, Cassie Morrison, Anablanche Duteil, Angelica Toppen, Thelma Gates and Evelyn Clay. Executive staff: Jane Frayne, musical director; Pete Spark, chief electrician; Hank Jarvis, carpenter; Curley Miller, assistant electrician; Ernest Stone, wardrobe mistress; Audrey Randall and Vera Gordon, assistant wardrobe mistresses, and Duke Debreck, scenic artist.

ACTORS CAUGHT IN FIRE

HOT SPRINGS, Ark., May 19.—Sidney Page and Jack Shutta were caught in the fire and flood that hit this place recently. They lost all but their car. After saving several lives the chief of police took their car from them, claiming it was stolen, but returned it three days later. The boys just managed to exist until money arrived from the East that they had wired for. Page and Shutta are on their way to Little Rock where they are to open at the Gem Theatre, as soon as they can get sufficient wardrobe.

BURLESQUE FOR STAMFORD

STAMFORD, Conn., May 21.—"Wine, Woman and Song," a Columbia wheel burlesque show opens at the Stamford Theatre, Wednesday evening, May 23d. A street parade by the show's entire company and Red Hussar Band will take place at 5 P. M., Wednesday, and a band concert in front of the theatre at 7.30 P. M. The show has a company of forty-four people and chorus of twenty-four. Prices range from 25 cents to $1.00.

MINER'S EMPIRE CLOSING

NEWARK, N. J., May 19.—Miner's Empire will remain open for another week and will close for the season Saturday night of this week. Manager Leon Evans booked "Let's Go" in for the extra week. Due to the fact that Marty Collins and Jack Pillard who have been featured in the show all season are working in vaudeville, Sid Rogers and Jack Cameron are playing the principal roles.

MONEY FOR ACTORS' FUND

The Columbia Amusement Company contributed $10,571 during the current season to the Actors' Fund, according to the official report of the treasurer which was made known at the annual meeting last week. This revenue was derived from taxing all free admissions in the burlesque theatres operated by the Columbia Circuit.

MIDNIGHT SHOWS AT COLUMBIA

Midnight shows will start next week at the Columbia. The business has been so good at this house at night with the Dave Marion show that commencing next Wednesday night the new policy of the midnight shows will go into effect. The second performance will start at 11:30 o'clock.

McALEER IS MACK SHOW MGR.

Frank McAleer has been engaged as manager of J. Herbert Mack's show on the Columbia Circuit next season. The show will be called "Breezy Times" next season. It has been known as the "Maids of America" the past eight years.

COLUMBIA PLANS MANY THEATRE CHANGES

BIG IMPROVEMENT PLANNED

There will be more changes of houses on the Columbia Circuit next season. While in the West, recently, Sam A. Scribner, general manager of that circuit, made an inspection trip in Minneapolis and Milwaukee, and on his return notified Herman Fahr, owner of the Gayety, Minneapolis, and Gayety, Milwaukee, that the circuit could no longer book these houses, that both houses were either not fit to play the Columbia shows or in a bad location. He requested Fahr to get other houses in these cities to take their places.

The houses that the Columbia Circuit would like to book are the Grand in Minneapolis and the Miller in Milwaukee. If Fahr is not successful in securing these houses the Columbia people will go after them. Fahr has the franchises for both Milwaukee and Minneapolis, therefore has the first opportunity of getting the houses.

Scribner also spoke about the Gayety in Omaha, stating that a new house was badly needed in that city. He claims that many complaints have been coming into the office all season about the bad condition back stage. He says that the dressing rooms are in a terrible condition and cannot be fixed up. The wardrobes of shows are in such bad condition after playing the house, from dampness and dirt sifting through the cracks of the stage, that managers have taken the matter up with New York.

The house is in a good location, but it is old and small, he stated, and a new house must be had if the circuit continues to play that city.

The lease for the Olympic, Chicago, will no doubt be signed this week, as stated in the CLIPPER last week. Everything has been practically settled. There will be but two houses playing the Columbia attractions next season in Chicago, the Olympic and Star and Garter.

Several more houses in the East, it is expected, will be added to the circuit next season, as negotiations are now under way, but have not been closed as yet.

There will also be several changes in the management of the houses on this circuit next season, but what these changes will be could not be learned at the time of going to press.

CLUB OFFICERS NOMINATED

At the yearly election of officers of the Burlesque Club, to be held next month, the following ticket has been nominated: For president, Bobby Clark; vice-president, John G. Jermon; treasurer, James Sutherland; financial secretary, Harry Rudder, and recording secretary, Lou Lesser. Board of governors are: Frank Hunter, Walter K. Hill, Meyer Harris, Dan Dody, Charles Franklyn and Richard Zisler. The holdover board of governors are: Sam A. Scribner, Sam (Pool) Lewis, J. J. Keit and Bob Travers. The nominating committee consisted of Al Singer, Gus Kahn, Phil Sheridan, Irving Becker and Lou Sidman.

BAKER AND ROGERS TO DO ACT

Billy Baker and Eddie Rogers will be re-united shortly and will open in vaudeville on the Keith time June 4. Baker is now with the Stone and Pillard Show and has been all season. Before that they worked together in vaudeville.

BURTON CARR RE-ENGAGED

Burton Carr, straight man, who jumped in the "Bon Tons" previous to its opening at the Columbia, has been re-engaged by John G. Jermon for next season.

REVUE SCORES BIG SUCCESS

The Burlesque Revue benefit for the Burlesque Club held at the Columbia Theatre Sunday night offered the greatest array of talent ever given at any of the affairs of the club or any ever reviewed by the writer. There were headliners from vaudeville, musical comedy and burlesque and there were former burlesque performers who are now stars on Broadway.

The house was packed to capacity when Musical Director Hughy Shubert started the overture and a few moments later General Stage Director Sam A. Scribner started the show off with Irving O'Hay as master of ceremonies. O'Hay talked for ten minutes or so, telling stories that kept the audience highly amused until he introduced the first act.

Gordon Bennett with the Dave Marion chorus was next. Bennett offered one of the numbers of the show with the girls, during the number Miss Hunter did her classic dancing specialty with big success. The Six High Steppers also was much applauded with their dancing specialty. The act was most enjoyable.

Pauline Travers a male impersonator was next, offering three songs. Nat Motan followed and went big with three numbers. The McCarthy Sisters from the "Music Box," two little girls did a specialty of two special numbers, showing a lot of class and going over in fine style.

Sam "Pool" Lewis was next introduced as the first president of the Burlesque Club. Sam was too bashful to say anything but he was given a fine reception.

Donald Kerr and Lew Hanett, two men, one at the piano the other singing and dancing more than pleased.

Eddie Cantor was given a dandy reception on his appearance. He told a few stories and sang a couple of songs. It is needless to say how big he went.

Karyl Norman the Creole Fashion Plate was another hit. He sang two numbers.

John Barry, Bob Startzman, Burton Carr and Jean DeLisle gave a comedy scene from the Bon Ton show and held their end of the programme up in fine form. Barry and Startzman did some clever dancing and Carr sang an Irish song also, that went big.

Jim Barton followed, after borrowing Barry's misfit shoes did a dancing specialty and "knocked them cold" as the saying goes.

Belle Baker was next assisted by a young man at the piano. This clever character singer was a small size riot after she had finished singing four numbers.

Charlotte Greenwood another star proved a success with one number and her eccentric style of dancing.

Mel Klee in his specialty did two numbers and a line of comedy talking that easily went over.

Ted LaClaire and his band proved a tremendous hit. He carries a band of six pieces clever musicians. LaClaire himself offered some dancing that the like of it has not been seen at this house before. Patti Moore a former Burlesque girl gave an excellent account of herself in both putting over a number and dancing. LaClaire also carries three color men who are nifty hoofers. Its a great act.

Ina Haywood more than pleased with her selection of two high class numbers.

Dave Marion not to be outdone stepped out and did his old time specialty, playing the banjo, singing and dancing. He sure put it over and it was a pleasure to sit out front and watch him. He must have been pleased with the way the audience applauded his efforts.

Grace LaRue assisted at the piano by Leo Edwards went over nicely with her peculiar style, but most pleasing way, of delivering her two numbers.

Lester Allen had the house with him when he went from grand opera to dancing. Lester sure showed us some steps and acrobatic dancing.

(*Continued on page* 25)

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and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS

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1547 BROADWAY, NEW YORK CITY

NEW ACTS

GRACE EDLER AND CO.

Theatre—*Franklin.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*One (special.)*

Grace Edler and a supporting company of three girls have as neat a dance offering as could be desired for a quartette of girls, who have not framed their offering on the strength of setting or lavish costuming, but on sheer ability alone. They do use a special drop in one, which looks very neat, and their costumes, consisting of first male full dress attire, and then abbreviated frocks, make them as attractive as they could be in any gorgeous creation. For this entire quartette, and particularly Miss Edler herself, are as pretty as any girls to be seen in vaudeville or any other place.

The three girls open in the full dress, attired as boys, and serve to bring on Miss Edler in the same costume, with a cape added, with a number. She renders "I've Got My Habits On," which brings them into a soft-shoe dance. A tap routine is very well done by the three girls, and Miss Edler returns in an Eddie Leonard costume and does a dance impersonation of the minstrel which is easily among the best done in vaudeville. She changes in view of the audience, to feminine costume, being under-dressed, and in a frock shows one of the prettiest figures ever seen. A "strut" and a routine of kicks and eccentric work go over very well. The three girls are then seen in their frocks, and do a routine of Russian and eccentric steps, and Miss Edler returns for the finale, wearing a white wig and black costume in which she presents a wonderful subject for any artist. Acrobatic and Russian eccentric work makes a sure-fire finish for the offering.

At present, the one suggestion we could make, would be a specialty by either two or one of the other girls. Otherwise the turn is set in a manner that can't miss, for it combines appearances alone which can't miss, with very good ability. They'll hit in any theatre.

G. J. H.

ANN MYERS

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*One.*

Miss Myers is a well-built, attractive women, with a style of delivery, in addition to a voice, for "blues," that will get her over in any theatre. Her repertoire at present consists of numbers adapted only to the "coon-shouter" type of artiste, and all the numbers are handled well. We would suggest, however, that Miss Myers leave that feather thingamajig out of her hair, even if it is a paradise, for it makes her appear too much like a cabaret singer of the cheaper kind. And it would also be a good idea to try to avoid exclaiming "God" as much as she does in the delivery of a number, for it will offend a great many audiences.

G. J. H.

YERKES HAPPY SIX

Theatre—*Proctor's 23rd St.*
Style—*Musical.*
Time—*Fifteen Minutes.*
Setting—*Special.*

Although billed as a six-piece combination, this debutante of dance orchestras now in vaudeville, really has nine men in the combination. In an introductory, it is explained that the boys established themselves as record makers as a sextette and that the three additional members have been added to fulfill the wants of vaudeville. The boys are cleancut types and are costumed in red jackets and white flannel trousers. Appearing with them is Catherine Guerra, a coloratura soprano.

Like most other combinations now vaudevilling, they utilize symphonic arrangements and adhere to popular numbers. They opened with "Song of India," countered with "Dearest" and then played the accompaniment for Miss Guerra's first selection. The number got over so well, the singer encored with "Love Sends A Little Gift of Roses." The boys followed with another lively popular air and then the leader, who boasts a pleasant baritone, warbled "While You Were Making Believe That You Cared." A comedy bit by two of the boys was well done and got over in great shape. Miss Guerra came on for another number which was the logical finish of the act. For an encore, the boys obliged with "Little Rover."

From all angles the band is one of the best appearing in vaudeville. The boys are accomplished musicians and in more than one instance lend an air of individuality that makes their numbers all the more enjoyable.

E. J. B.

ADELLA & GRANT

Theatre—*Hamilton.*
Style—*Vocal.*
Time—*Ten minutes.*
Setting—*In "one."*

Adella and Grant are a man and woman team working on the style of concert artists. They open with a duet, the woman making her exit on the finish to allow the man to sing, "The Road to Mandalay." He exits and she enters to sing a concert number and they finish with a light duet. Both have excellent voices, the woman's being a strong and sympathetic dramatic soprano. The man has a deep baritone. The man has one fault, that of walking off the stage while completing a number. If he would wait for his finish, take the bow that he earns, and then exit, the effect would be better. After a little working in, so that the pair gain ease, the act will be acceptable to any house in an early spot.

C. C.

Ellie Baker has succeeded Alberta Burton in "The Fool." Miss Baker is the daughter of Edith Ellis, the playwright.

THE WAINWRIGHTS

Theatre—*Franklin.*
Style—*Sketch and singing.*
Time—*Seventeen minutes.*
Setting—*Special.*

As the curtain goes up the stage is in darkness and a burglar with a flashlight enters. A noise is made and a woman comes in and shoots. Lights go up and it is seen that the interior is a kitchen. Dialogue discloses that the man is the husband robbing the ice box because his wife is dieting. She says they have to diet because Max Bloom says they are through in show business because they are too fat. There is a bit of business with the janitor drinking the piano polish which has been left in a whiskey bottle on the ice box, this giving the Wainwrights a chance to change. Piano is moved to front of stage and the drop comes down, supposed to be a parlor. She plays and he sings "Sunrise and You," supposedly after the manner of McCormack. This is followed by a little love scene, and then they finish with harmony on "Love's Sweet Song." The "Why Must My Pal Grow Old" number is very appropriate to the act and is excellently done, full value being secured from a pretty melody and a fine set of lyrics. This bit made a great finish here, and they stopped the show. Both are strong on personality and will have no difficulty in getting their appeal over in most houses.

G. J. H.

LOUIS STONE AND CO.

Theatre—*Franklin.*
Style—*Novelty clog-dancing.*
Time—*Eight minutes.*
Setting—*Full stage.*

Louis Stone has a great novelty offering which proved unusually good for an opening act, and can easily hold that spot on the big time bills, on the strength of the novel manner in which he does his work. The "company" in his offering consists of a girl, who assists him with his apparatus.

Stone does clog-dancing only, but does it in every imaginable position possible. After doing it in a straight routine, he does it by placing himself in a horizontal position, supporting himself by means of straps, on apparatus, first facing the ceiling, and then facing the floor. He then dances in an up-side-down position, again using straps for support. A tea-wagon apparatus serves for a clog-dance in a horizontal position, with Stone walking on his hands. The closing consists of dancing on a revolving chandelier, in an up-side-down position.

G. J. H.

Jean Archibald's comedy, "Quicksands," has been listed among the attractions announced for production next season by David Belasco.

JONES AND KING

Theatre—*Proctor's 125th Street.*
Style—*Talking and singing.*
Time—*Fourteen Minutes.*
Setting—*In "one."*

Two men, one doing an English character, offer a routine talk and some singing which will go only in the pop houses. The Englishman appears in formal day dress and the other in a full dress suit. This discrepancy in attire may not be noticed on the small time, but the chances are that it will, and it would be best to dress alike, even though one of the characters is supposed to be English.

The talk consists of some very old gags and some terrible puns on the style of the following: "What was the great surgical operation?"—"Lansing, Mich." "What was the greatest engineering feat?"—"Wheeling, West Virginia."

And that, as Raymond Hitchcock might say, is humor. For the song bits, "November Rose" is used effectively by the straight man, and a comedy number by the Englishman consisting of an ode to vegetable dinners gets a few laughs.

G. J. H.

SALLY BEERS

Theatre—*Jefferson.*
Style—*Comedienne.*
Time—*Twelve minutes.*
Setting—*In one.*

Miss Beers is a comedienne who will make the big-time houses with ease, for she has all of the necessary attributes. She puts each of her songs over with a style that can't miss, having several mannerisms in her delivery that are different. Confidence and a good voice are also hers, as well as perfect stage presence.

She opened with "That Red Head Gal," the female version being done, and followed with a "Dr. Coué" song, done as an Italian characterization. She closed with "Old King Tut," accompanied by a burlesque step or two on an Egyptian dancer which was a "wow" in itself.

M. H. S.

BRONSON AND EDWARDS

Theatre—*Coliseum.*
Style—*Hokum comedy.*
Time—*Twelve minutes.*
Setting—*Full stage.*

Bronson and Edwards were around several years ago with practically the same routine they are doing at present. It consists entirely of hokum stunts, both appearing in tramp make-up with misfit evening clothes. They offer whip-snapping bits at first, then magic, and finally close with the Collins and Hart strong-man burlesque, one of the two having a wire attached to the seat of his trousers and therefore doing the most impossible stunts with ease. There isn't one legitimate stunt done in the entire act, and the hokum contains little that might be called very clever. They get some laughs, however, and can serve for the small-time house.

G. J. H.

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of May 28, 1923

NEW YORK CITY

Palace—Fleurette Jeoffrie—Joe Fejer & Orchestra—McLaughlin & Evans—B. C. Hilliam—Great Leon & Co.

Riverside—Anderson & Yvel—Moore & Freed—Gertrude Barnes—Chic Sales—Alan & Leonore Rogers—Burke & Durkin—McKay & Ardine.

Colonial (First Half)—Stewart & Olive—The Come Backs. (Second Half)—Jack Little—The Briants.

81st Street—Errie Phillips & Co.—Harry Jolson—Lydell & Macey—Herbert Clifton—Clark & Bergman.

Broadway—Florence Brady—Harrison Dakin & Co.—Crafts & Haley—Willie Schenck & Co.—Lehr & Mercedes.

Jefferson (First Half)—Canova—Moody & Duncan—Holmes & Lavere—Rockwell & Fox. (Second Half)—Bob Hall—Billy Arlington & Co.

Franklin (First Half)—Kay, Hamlin & Kay—Bob Hall—Billy Arlington Co.

Regent (First Half)—Dave Roth—Murray & Alan. (Second Half)—Kay, Hamlin & Kay—Moody & Duncan—Olsen & Johnson.

Coliseum (First Half)—Al. & F. Steadman. (Second Half)—Fleming Sisters—Caites Brothers.

Fordham (First Half)—Fleming Sisters—Caites Bros.—Seed & Austin. (Second Half)—Al. & F. Steadman—McGrath & Deeds—Jack Wilson & Co.

Hamilton (First Half)—McGrath & Deeds—Lillian Shaw—Frank Dixon & Co. (Second Half)—Canova—Murray & Alan—Seed & Austin.

BROOKLYN, N. Y.

Orpheum—Begee & Qupee—Combe & Nevins—Oliver & Olp—Tom Smith—Bryan & Broderick—Kenny & Hollis—Singer's Midgets.

Bushwick—Rhodes & Watson—Little Driftwood—Al Herman—Fifty Miles from Broadway—Healy & Cross—A Dress Rehearsal—Yorke & King—K. of C. Minstrels.

Flatbush—Chung Wha Four—Hartley Paterson—Johnny Burke—Les Cellis.

Far Rockaway (Second Half)—Eight Blue Demons—Bob Albright—Lillian Shaw—Frank Dixon & Co.—Rockwell & Fox.

BALTIMORE, MD.

Maryland—Fenton & Fields—Flo Lewis & Co.—Irving Fisher—Creole Fashion Plate—May Yohe & Band—Valentine & Bell—Beban & Mack—Blanche Sherwood & Brother.

BOSTON, MASS.

Keith's—Clown Seal—Bobby Folson & Band—Willie Solar—Mary Young—Chief Caupolican—Dooley & Sales—Emilie Lea & Co.

BUFFALO, N. Y.

Shea's—Helen Stever—Geo. Moore & Girls—Edwards & Beasley—Galetti & Kokin—Henry Santry & Band—Harry & Anna Seymour.

CINCINNATI, OHIO

Palace—Eary & Eary—Orren & Drew—Wills & Robins—Neal Abel—Miss Mystery—Rath Bros.—Bird Cabaret.

CLEVELAND, OHIO

Palace—Bader LaVelle Troupe—Ten Byck & Wiley—El Roy Sisters—Bloom & Sher—Trixie Friganza.

DAYTON, OHIO

Keith's (First Half)—Frank Van Hoven—Carl Sisters & Co. (Second Half)—Stanley Chapman.

DETROIT, MICH.

Temple—Klown Revue—Dotson—Santos & Hayes—Owen & McGiveney—Bert & Betty Wheeler—Harland Dixon & Girls—Wm. & Joe Mandell—The Wager.

INDIANAPOLIS, IND.

Palace (First Half)—Snow & Norinne—McCormick & Wallace—Murphy & Clark. (Second Half)—Lawton—Sager Midgeley & Co.—Yip Yaphankers.

LOUISVILLE, KY.

National (First Half)—Lawton—Sager Midgeley & Co. (Second Half)—Murphy & Clark—Frank Van Hoven.

LOWELL, MASS.

Keith's—Paul Decker & Co.—Joe St. Onge Trio—Bevan & Flint—Senator Ford—Wilbert & Dawson—Nell O'Connell—Fiske & Lloyd.

MONTREAL, CAN.

Imperial (May 27)—Maurice Diamond & Co.—Tony Gray & Co.—Worden Bros.—Freda & Anthony—Art. Mehlinger—Jeanette Childs.

Princess (May 28)—Amy Dean—Bryant & Stewart—Rome & Dunn—Ruth Roye—Mollie Fuller & Co.—Dooley & Morton—Ona Munson & Co.—Hanako Japs.

PHILADELPHIA, PA.

Keith's—Franklyn Charles & Co.—Bailey & Cowan—Frances Arms—Valerie Bergerie & Co.—Three Whirlwinds—Adelaide & Hughes—Jack "Rube" Clifford—Bob Anderson & Pony.

PITTSBURGH, PA.

Davis—Rose Seldon & Bro.—Harry Conley & Co.—Bert Hughes & Polo Team—Stan Stanley—Walsh & Billie—Lew Wilson.

PORTLAND, ME.

Keith's—Thank You, Doctor—Watts & Hawley—Melroy Sisters—George Dufranne—Barrett & Cuneen—Jack Lavier.

SYRACUSE, N. Y.

Keith's — Bellis Duo — Margie Coates — George Yeoman—Rome & Gaut—Southland Entertainers.

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TOLEDO, OHIO

Keith's (First Half)—Stanley Chapman. (Second Half)—Valentine Vox—Caul Sisters & Co.

WASHINGTON, D. C.

Keith's—Four Aces—Joseph Diskay—Al. K. Hall & Co.—Ann Gray—Helen Farr & Co.—Kerr & Weston—Wayne & Warren—O'Donnell & Blair.

ORPHEUM CIRCUIT

Week of May 27, 1923

CHICAGO, ILL.

Palace—Van & Schenck—Howard & Clark—Eddie Ross—Sheldon, Ballentine & Heft—Little Cottage—Redmond & Wells—Six Entors.

State Lake—Land of Fantasy—Winsor McKay—Sharrocks—Whitfield & Ireland—Steppe & O'Neill—Gibson & Connelli—Fred Hughes & Co.

DENVER, COLO.

Orpheum—Dance Creations—Whiting & Burt—F. & T. Sabini—Cummins & White—Glanville & Sanders—Althea Lucas & Co.—Wells, Virginia & West.

DES MOINES, IOWA

Orpheum—Mrs. Rodolph Valentino—Pert & Sue Kelton—Emerson & Baldwin—Dolly Kay.

KANSAS CITY, MO.

Main Street—Yarmark—Gene Greene—Dooley & Storey—Six Hassans.

LOS ANGELES, CAL.

Orpheum—Mitty & Tillio—Toney & Norman—Charles Irwin—Margaret Padula—McDonald Three—Aunt Jemima—W. C. Fields—Toto.

Hill Street—Hal Skelly—Clara Howard—The Sheik—Leon Vavara—Don Valerio Three.

MILWAUKEE, WIS.

Palace—Irene Franklin—Jean Adair & Co.—Moore & Kendall—Jack Benny.

MINNEAPOLIS, MINN.

Hennepin—Frank Farnum & Band—Lady Tsen Mei—Rice & Werner—Cross & Santora—Lloyd, Nevada—Billy Glason.

ST. PAUL, MINN.

Palace—Wellington Cross—Tempest & Dickinson—Pedestrianism—Wright & Dietrich—Lucas & Inez—Rubeville.

SAN FRANCISCO, CAL.

Orpheum—Blossom Seeley—Frank McIntyre—Claire Torbis Crane—Boreo—Wilbur & Adams—Clayton & Edwards—Fannie Brice—The Skatelles.

Golden Gate—Bronson & Baldwin—Toto—Diero—Bobby McLean—George Olson & Band—Adler & Ross.

JACK CLIFF
THOMAS & HAYMAN
ECCENTRIC DANCERS
Have Signed for New York Production—
Chamberlain Brown's Office

PANTAGES CIRCUIT

Week of May 28, 1923

WINNIPEG, MAN.

Nada Norraine—Georgia Minstrels—Casson & Klein—Byron & La France.

REGINA AND SASKATOON

Ziska—Spanish Dancers—Ulis & Clark—Jack Strouse—Healey Trio.

TRAVEL

Petraman—Lewis & Brown—Knowles & White—Harry Downing Co.—Marion Claire—Long Tack Sam.

SPOKANE, WASH.

Adonis & Dog—Pool's Melody Maids—Youth—La France Bros.—O'Meara & Landis—Downing & O'Rourke.

SEATTLE, WASH.

McBanns—Connolly & Frances—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Les Gladdans.

VANCOUVER, B. C.

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

BELLINGHAM, WASH.

Laura DeVine—Earty & Light—Harry Seymour—Kranz & White—Frankie & Johnnie—Gautier's Toy Shop.

TACOMA, WASH.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

PORTLAND, ORE.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

TRAVEL

"Whirl of the World."

SAN FRANCISCO, CAL.

Phil. La Tuska—Mack & Castleton—Olga Michka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

OAKLAND, CAL.

Pasquali Bros.—Dummies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

LOS ANGELES, CAL.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

SAN DIEGO, CAL.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

LONG BEACH, CAL.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

SALT LAKE CITY, UTAH

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

OGDEN, UTAH

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

DENVER, COLO.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

COLORADO SPRINGS AND PUEBLO

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

OMAHA, NEB.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

KANSAS CITY, MO.

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

MEMPHIS, TENN.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

CHICAGO KEITH OFFICE

Week of May 27, 1923

CINCINNATI, OHIO

Palace—Eary & Eary—Orren & Drew—Rath Bros.—Wells & Robbins—Miss Mystery—Neal Abel—Bird Cabaret.

CLEVELAND, OHIO

Read's Hippodrome—Crystal Bennett Co.—Harry Watkins—Cook & Oatman—Barrick-Hart Co.—Weaver Bros.—Fondell Four.

DAYTON, OHIO

Keith's (First Half)—Caul Sisters—Frank Van Hoven. (Second Half)—Stanley Chapman.

DETROIT, MICH.

La Salle Garden—Aaron & Kelly—Lambert & Fish—Primrose Four—Hammond's Band.

INDIANAPOLIS, IND.

Palace (First Half)—Murphy & Clark—McCormick & Wallace—Snow & Norine. (Second Half)—Lawton—Yaphankers.

KOKOMO, IND.

Strand (First Half)—Australian Axemen—Jack George Duo—Broadway to Bowery. (Second Half)—Dave & Tressir—McCormick & Wallace—Frank De Voe Co.—Three Alex.

LEXINGTON, KY.

Ben Ali (First Half)—The McIntyres—Millicent Mower—Bi Ba Bo—Clayton & Lennie. (Second Half)—Shriner & Fitzsimmons—Donegan & Steger—Wayr's Band—Frances, De Mar & Belmont.

PADUCAH, KY.

Orpheum (First Half)—Mack & Lalle—De Sarto & Richards—Mack & Velmar Co.—Frances, De Mar & Belmont. (Second Half)—Lottie Atherton—Wallace & Clyde—Big City Four—Elinore Pearce Co.

RICHMOND, IND.

Murray (First Half)—Lady Alice's Pets—Dave & Tressie—Carl, Francis & Co.—Frank De Voe. (Second Half)—Tom Davies Co.—Knapp & Cornelia—Broadway to Bowery.

TERRE HAUTE, IND.

Liberty (First Half)—Knapp & Cornelia—Donnegan & Steger—Tom Davies Co. (Second Half)—Snow & Norine—Looking Backward—Silber, Mora & R.

POLI CIRCUIT

Week of May 21, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Kane & Dillon—Galvin & Ward—Gus Fowler—Belle Baker—Lime Trio.

Capitol (Second Half)—Gold & Sunshine—Wood & White—Around the Corner—Goelet & Hall.

HARTFORD, CONN.

Capitol (Second Half)—Perez & La Fleur—Van & Tyson—William Kent Co.—Five Entertainers—Creedon & Davis—Flo Mayo.

NEW HAVEN, CONN.

Palace (Second Half)—Stanley Galini Co.—Birdie Kramer—Herron & Gaylord—Buckridge Casey—Goetz & Duffy—Ibach's Entertainers.

SCRANTON, PA.

Poli's (Second Half)—The Herberts—Kerr & Ensign—Lou Tellegen—Allman & Harvey—Local Band.

SPRINGFIELD, MASS.

Palace (Second Half)—Zemater & Smith—Wopler & Davis—Just Out of Knickers—Ted & B. Healey—Danny Dugan Co.

WATERBURY, CONN.

Palace (Second Half)—Ward & Zeller—Margaret Ford—Six Anderson Sisters—Anger & Packer—Sadie, One of the Girls.

WILKES-BARRE, PA.

Poli's (Second Half)—Van Baldwin Trio—Flak & Fallon—Bobby Jackson Co.—Southern Four—Local Band.

WORCESTER, MASS.

Poli's (Second Half)—Dewitt & Meyers—Meredith & Snooser—Reed & Selman—Chief Caupolican—Ben Meroff & Co.

F. F. PROCTOR

Week of May 21, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Rockwell & Fox—Cevene Troupe—Three Fleming Sisters—Hugh Herbert & Co.—Meehan & Newman.

23d Street (Second Half)—Harry Tauda—Odd Chaps—J. C. Flippen Co.—Edith Helene Co.—Blossom Heath Serenaders—B. Hughes & Lady Friends.

58th Street (Second Half)—Sultan—Julia Ring & Co.—Emma Earl—Harold Stern & Band—Janet of France.

125th Street (Second Half)—Casey & Warren—Louise Bowers & Syncopators—Del Chalin & Co.—Crossed Wires—Toyland Follies—Jean La Cross.

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ALBANY, N. Y.

(Second Half)—Radium Visions—Lee & Mann—Miss Cupid—Jimmy Lucas Co.—Clown Seal.

ELIZABETH, N. J.

(Second Half)—Herman & Rose—Daniels & Weber.

MT. VERNON, N. Y.

(Second Half)—Block & Dunlop—Olson & Johnson.

NEWARK, N. J.

Hallen & Day—Singer's Midgets—Pisano & Landau—Bobbie & Stark—Jack McKenna & Co.

SCHENECTADY, N. Y.

(Second Half)—Cliff Gordon—Ruby Raymond Co.—Tony Grey Co.—Fred & Anthony—Bits of Dance Hits.

TROY, N. Y.

(Second Half)—Melroy Sisters—Elkins, Fay & Elkins—Fred Harrison Co.—Hodge & Lowell—J. & H. Shields.

YONKERS, N. Y.

(Second Half)—Sally Beers—Right or Wrong—Edwards & Edwards—Brown & Lavelle—Flashes Revue.

(Continued on page 26)

The Guardian of a Good Complexion
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For The Boudoir
STEIN'S MAKE-UP
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NEW YORK
HOLDS THE CENTRE OF THE STAGE

CIRCUS

LAST CIRCUS FOR BROOKLYN

When the Sells-Floto Circus and Buffalo Bill's Wild West Show, closes its engagement in Brooklyn Saturday night, it will go down in circus history as having been the last show to play that city. While Brooklyn has long been the battle ground of rival shows, the final definite opponent of the circus proved to be the growth of the city with the result that there will be no room for a big tent next season. On Saturday morning a street parade will usher out the Sells-Floto show and Brooklyn will have seen its last circus on home grounds.

As far back as 1871, shortly after Barnum had organized the first big traveling show, the Sell brothers show was the chief competitor in circus business and was scheduled to play Brooklyn. However, Barnum beat them to it and exhibited there. With few exceptions, the Barnum and Bailey and then the combined show with Ringling Brothers' Circus, visited Brooklyn annually. The Sell brothers' shows confined their shows to southern and western territory. When the Sells shows united with Adam Forepaugh, a great rival of Barnums', the combined shows played Brooklyn and other cities in the East.

This year the Sells Circus came suddenly from the West and secured the only available lot in Brooklyn, thus preventing the Barnum and Bailey circus from showing there. Both these shows have contested the rights to certain towns for sometime and whoever gets in the town first with the proper license, wins.

The present lot used by circuses is situated at Fifth avenue and Third street, Brooklyn, and was formerly a ball park. Various buildings put up each year cut the circus lot smaller and smaller, and now plans for additional buildings will do away with the remaining space. The old grounds formerly used for many years by Barnum and Bailey now has a row of flats on it.

RAIN STOPS GENTRY SHOW

TERRE HAUTE, Indiana, May 21.—The Gentry Bros.-Patterson Combined Show, encountered rain all last week in this territory and previous to that had to cancel its engagement on May 15, at Clinton, Ind., due to a muddy lot and pouring rain.

The T. A. Wolfe Superior Show and Carnival is due here today, and the weather is clearing up somewhat.

PRESCOTT BACK WITH HARVEY

Frank Prescott who has been the general agent of the R. M. Harvey Minstrels the past season, passed through New York on his way to John Barry's Campbell Bros. circus and will again be the general agent. Mr. Prescott piloted this show last year in territory that got them a lot of money.

LABOR SHORTAGE DELAYS SHOWS

All of the circuses are doing capacity business and breaking all records, but the labor question is very serious, all the shows and especially the big ones, are very short of help, making it almost impossible to get up in time for matinees.

BARNES SHOW FOR NEW YORK

The Al. G. Barnes trained wild animal circus will play New York and surrounding territory for the first time this season and are due here the latter part of June.

SELLS-FLOTO SHOW FOR BOSTON

The Sells-Floto circus which is playing in Brooklyn this week, will jump to Boston, from here for the week of May 28.

BALLINGER IN NEW YORK

Tony Ballinger, general agent of the Sparks Circus, spent a few days in New York on business last week.

SPARKS CIRCUS AT PLAINFIELD

The Sparks Circus played Plianfield, N. J., May 17, to two very good houses. Manager Charles Spark has greatly enlarged the circus, adding five cars to the train to take care of the trained animal part, which includes besides the seventeen trained imported horses act of grays and sorrels which do a wonderful fast act. Five fine male lions doing a fighting act that is full of thrills was presented by their trainer, Steve Battie, assisted by Miss Battie, four wonderful trained Sumatra tigers in what may be called a jumping act, are very well trained, beautiful animals and well presented, four Polar bears with a pony and two great Dane dogs, making one of the fastest and most novel bear acts ever presented. The riding is well taken care of by Miss Flora Bedini, Miss Hollis and Melvin Hollis. The Three Walters on the aerial bars is very well presented. The High School troupe of horses including the fox hunt is one of the big features of the show. The riders include Miss Minnie Thompson, Miss Harris, Mr. Mayo, and several other fine riders. The wire act is well done by a pretty young lady who works with much grace. Two very good Japanese acts did clean work and the clown numbers were well put on and included some new features. The two herds of elephants, trained seals, and llamas were all well presented and received good applause.

GIANT'S WIDOW SUES

Property left by George Auger, circus giant, who died last November, was the subject of a controversy last week by Mrs. Elizabeth Auger, the giant's widow, and Clarence B., Alvina and Martha Hurd, with whom Auger lived five years preceding his death.

Mrs. Auger brought proceedings against the Hurds for the return of money and other personal property she says was in possession of her husband at the time of his death.

Surrogate Foley signed an order directing the Hurds to testify in a discovery proceedings as to what they know about the property. Mrs. Auger said the giant had two bank accounts, one for $10,000 and another of $4,000; a $1,500 diamond horseshoe pin, a three stone diamond ring and other valuables. She charges that Auger transferred his farm to Clarence Hurd a short time before his death. The Hurds were accustomed to take charge of the giant's money, she said, and for that reason she thought the bank accounts might be in the name of Clarence Hurd.

TWO SHOWS IN ONE NIGHT

DETROIT, May 12.—Al. G. Barnes Circus played here last week, May 15 and 16, five performances being given in the two days, two of them on Tuesday night. The second night a heavy rain fell all evening but the big top was packed nevertheless. The circus broke in a new lot opposite the Ford factory which proved highly satisfactory.

FRASOR IN NEW YORK

W. M. Frasor, general agent of John W. Moores Indoor Circus was in town on business last week.

CIRCUS ROUTES

Al. G. Barnes—Jackson, Mich., 23; Lansing, 24; Grand Rapids, 25; Muskegon, 26; Kalamazoo, 28; South Bend, Ind., 29; Elkhart, 30.

Campbell Bros.—Goshen, N. Y., 23.

Ringling Brothers-Barnum & Bailey Combined—Harrisburg, Pa., 23; Altoona, 24; Pittsburg, 25-26; Cleveland, O., 28-30; Toledo, 31; Detroit, June 1-2.

Sells-Floto—Brooklyn, 21-26; Boston, Mass., 28-June 2.

Hagenbeck-Wallace—Parkersburg, W. Va., 23.

Main, Walter L. & Andrew Downie Show Combined—Ogdensburg, N. Y., 23; Carthage, 24; Oswego, 25; Penn Yan, 26; Medina, N. Y., 28; Lockport, 29; Batavia, 30; Perry, 31;; Salamanca, June 1; Olean, 2.

Robinson, John—Butler, 23; Punxutawney, 24; Indiana, 25; DuBois, 26; Warren, 28.

Sparks Circus—North Adams, Mass., 23; Holyoke, 24; Greenfield, 25; Keene, 26; Fitchburg, 28; Lynn, 29; Maynard, 30; Lowell, 31; Haverhill, June 1; Salem, 2.

OUTDOOR EXPOSITIONS

SHOWMEN'S COMM. ACTIVITIES

If any show owner doubts that the Showmen's Legislative Committee of America means business, all they have to do is visit their executive offices in the Ashland Block building, Chicago and see the staff of stenographers and correspondents busy looking after the affairs of this active organization. Work has increased because they are constantly in touch with public officials in all the cities where shows are playing or contemplate visiting; shows giving indecent and immoral exhibitions and unfair games. In these cities, the Mayors, Chiefs of Police, Prosecuting Attorneys, Commercial Clubs, Rotary Clubs, men of the pulpit, Y. M. C. A. and the Y. W. C. A., are notified.

Although this seems to be a large undertaking, considering the many shows out this season, Thomas J. Johnson, has put together a workable organization, both in his offices and on the outside, with a system that keeps up with the movements of all the shows playing, whether or not they are members of the Showmen's Legislative Committee. According to figures on hand, 85 per cent of the outdoor shows and carnivals are members of the Legislative Committee.

The effect of the action taken by this committee is beginning to show big results. Wires were received this week from twenty-four cities asking for reports on various shows that contemplate playing their cities next week. As a result, city officials have barred seven carnival companies that had already secured licenses. The Showmen themselves are taking a great interest and are giving the Legislative Committee every assistance. Heretofore it was an unheard of thing for a showman to turn "policeman" and complain about other showmen; but now they are giving specific instances where various shows are violating the rules of the committee. Each complaint received is carefully guarded and a thorough investigation is started immediately; the Legislative Committee sparing no expense to ascertain the truth in the shortest possible time. If the complaint is true, steps are taken without delay to get the co-operation of the public officials, the Clergy and the Chamber of Commerce, which has proven of great assistance to the Legislative Committee in accomplishing the desired results—clean shows and fair games.

The Showmen's Legislative Committee have received requests from cities asking for carnivals and shows. These requests have been sent together with a special letter from the committee, to every member of this organization. This is a service that is quite invaluable to the showmen, because it gives them an opportunity to book their shows, if they have open time and are playing in the vicinity of the city that is looking for this kind of amusement.

DOMINION PARK OPENS

MONTREAL, May 21.—Dominion Park opened on Saturday afternoon of last week and the many visitors found innumerable new and interesting attractions. Among them are: Hornes' Wild Animals, the Cyclone Building, Victory Ride, and Chutes. The Park Military Band, under Professor Van der Meerschen, furnishes the music.

WEATHER HOLDS UP SHOW

The Bernardi Greater Shows stayed over last week in Vineland on account of the very bad weather they had there the week previous and with the better weather of last week did a good business.

NEW NAME FOR GERARD SHOW

Charles Gerard has changed the name of his show from Gerard's Greater Show to The Panama Exposition Shows and just closed a very good two weeks' engagement at Bridgeport, Conn.

EXPOSITION SHOW BOOKED

Elmer Johnson is now general agent of The Panama Exposition Shows and has booked several very good towns in Connecticut and Massachuetts.

WILLOW GROVE PARK OPENS

PHILADELPHIA, May 21.—The Willow Grove Park opened its twenty-eighth season on May 12 to big business. The Patrick Conway Band is here at present, with the following soloists: Vahrah Verba, soprano; Carlo Ferretti, baritone; Ernest F. Pechin, cornetist, and Joseph La Monaco, piccolo. Miss Verba and Mr. Ferretti have appeared at the park for several years and are great favorites. Other musical organizations engaged for the season are: Victor Herbert and his Orchestra, Wassili Leps and his Orchestra, and John Philip Sousa and his Band.

There are other amusements at the park and dancing at the Danceland every evening, except Sunday. The music is furnished by Charlie Kerr's Dance Orchestra.

NEW PARK IN EDGEMERE LEASED

An amusement park costing over $300,000 is now being completed in Edgemere, L. I.,, and has been leased by the Sea Coast Operating Company. The property lies between the Edgemere Club and the Lorraine Hotel and has a frontage on the ocean of 700 feet. The park, when completed, will have a 2,000 bath house pavilion, with sea water baths, swimming pool and fifty concession buildings. All will be ready to open on Decoration Day.

RILEY SHOW DOES WELL

The Matthew J. Riley Shows played to very good business in Bethlehem, Pa., last week and the show plays Plainfield, N. J., this week.

ZIEGFELD'S LIFE STORY TO APPEAR

Florenz Ziegfeld, Jr., will shortly break forth with his memoirs and experiences in the show business during the last thirty years in a series of six articles to appear in a big weekly magazine. Will A. Page has been commissioned to write the story of Ziegfeld's life and begin with the episode of how Ziegfeld left his father's musical college to become the manager of Sandow in 1894; will tell of his career up to the time of the inception of "The Follies," and will then dwell upon the career of the many motion picture stars who have begun their careers as members of the chorus of "The Follies." The first of this series of articles will be printed early in August.

ARBUCKLE TO PLAY CABARET

CHICAGO, May 21.—Roscoe C. (Fatty) Arbuckle will begin an engagement at the Marigold Gardens here next week at a salary said to be in the neighborhood of $2,500 a week. This will be Arbuckle's first appearance in musical comedy since his entrance into moving pictures eight years ago.

STOCK IN WASHINGTON

WASHINGTON, D. C., May 21.—Stock companies here continue to do good business, "The Bad Man" at the Shubert-Belasco, meeting with sufficient success to warrant it playing another week. For next week manager George Marshall has assembled an excellent cast for the first presentation in stock of "Captain Applejack." Those who will appear in the play are: Fania Marinoff, Frederick Raymond, Jr., Margalo Gillmore, Eileen Wilson, Juliette Conroy, Wallis Clark, Henry Daniell and John Daly Murphy.

During the week of June 3rd, when the Shrine convention will be held, "Only a Shop Girl" will be the attraction at Poli's Theatre. Thousands of visitors will be in the city at that time.

"WILDFLOWER" TO RUN

Arthur Hammerstein's production of "Wildfire" will remain at the Casino Theatre throughout the summer. It will leave the Saturday preceding Labor Day to open at the Shubert Theatre, Boston, on Labor Day. Edith Day will head the cast for the road tour.

SEASON

SELLS-FLOTO

1923

NOW GREATEST CIRCUS ON EARTH

FRED LEDGETT, Equestrian Director.

THE FLYING WARDS

Sixteen People

The EGYPTIAN TROUPE

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LIBERTY HORSES

Twelve White Arabian Horses—Six Jack Morgan Horses—Six Red Squirrel Sorrels

THE GREAT

SCHUBERT

LUCKEY SISTERS

STILL WITH IT!

Mr. and Mrs.

HARRY LA PEARL

STILL CLOWNING

FREDA BIGGS

SENSATIONAL SLACK WIRE ARTISTE

11TH SEASON WITH SELLS-FLOTO

Leroy Thompson and Major Johnson, Midget Clowns
BILLY ASHTON, The Funny Fellow
C. W. (RED) SELLS, With His Pig and Goose
FLOYD SHORT and His Little Cornet

PRINCESS MARGUERITE

Smallest Woman on Earth—Age 22—Weight 25 lbs.—Height 27 inches

BOB SPERRY

of SPERRY & BELL

BALLET MASTER

JOHN R. SMITH

LIBERTY HORSES

ANNEX

Lew Backensloe's ZIPPO

SHOWS

The BEST from HARRY BESTRY

JAMES HAMILTON

SIGNED for FIVE YEARS with LEE and J. J. SHUBERT
FOR THEIR ATTRACTIONS

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Dave Marion's Own Show—Columbia, New York (indefinite).
Follies of the Day—Gayety, Boston (indefinite).
Jimmy Cooper's Beauty Review—Casino, Boston (indefinite).
Rockets—Hurtig & Seamon's New York, 21-26 (close).
Social Maids—Yorkville, New York, 21-26 (close).

COUTTS TABLOID CIRCUIT

Bits o' Broadway—Boston, Mass., week May 28.
Frocks & Frills—Academy Theatre, Newburgh, N. Y., May 31, June 1 and 2.
Frank Hunter Show—Avon, Watertown, N. Y., May 28, 29, 30; Madison, Oneida, N. Y., May 31, June 1-2.
Loveland Revue—Majestic, Albany, N. Y., week May 28.
Merry Whirl—Strand, Bayonne, N. J., week May 28.
Niblo & Spencer Show—Strand, Rome, N. Y., week May 28.
Shannon & Wilson—Empire, Glen Falls, week May 28.

MARION TO WRITE SHOW BOOK

Dave Marion will continue the practice of writing the book for his show on the Columbia Circuit with the use of a new book next season. Marion has been writing the book for all of the shows he has produced since his advent as a burlesque producer.

WILLIAMS TAB REHEARSING

Sim Williams started rehearsing his tab Monday for the John E. Coutts Circuit. In the cast are Gene Schuller, Harry Beasley, Roy Cahill, Tom Barrett, Princess Livingston, Alice Larkin, and one to fill.

ELLIOTT WITH JULIUS MICHAEL

Jimmie Elliott, straight man, has signed a contract with Julius Michaels for his Mutual Circuit show next season. Elliott is working in stock at the Gayety, Philadelphia, this week.

SIGNS WITH LEW TALBOT

Jimmie Walters and Viola Spaeth have signed contracts with Lew Talbot for his "Wine, Women and Song" for next season.

CLARK HEAD STONE UNVEILED

The unveiling of a head stone on the grave of the late Harry Clark took place last Sunday in Ohebsalan Cemetery, Elizabeth, N. J. in the presence of a number of theatrical folk, a number of F. O. B. Elks, the family, relatives of the deceased. Clark was treasurer of the Orpheum Theatre, Paterson, at the time of his death.

ERNIE MACK IN STOCK

Ernie Mack, who signed with Chas. Waldron for next season, is playing a few weeks in stock at the Lincoln and Roosevelt Theatres in Jersey for Nat Haines.

COCHRAN IN STOCK

Billy Cochran, straight man is working in stock at the Bijou, Philadelphia, this week.

BURTON CARR
THE INTERNATIONAL TENOR
STRAIGHT MAN AND TYPES
RE-ENGAGED
by Mr. John G. Jermon for next season.
Direction—LOUIS REDELSHEIMER

STARS OF BURLESQUE

THE PHONOGRAPH STAR
Burlesque's Best Blues Singer
LYDIA HARRIS
Doing Specialty with
JIMMIE COOPER and his "BEAUTY REVUE"
Columbia Circuit

HARRY A. WATSON
JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

BETTY BURROUGHS
DAINTY, DASHING SOUBRETTE
JIMMIE COOPER'S BEAUTY REVUE

HARRY ANDERSON
Doing a Singing Specialty, also Characters, with Peck & Kolb Hippity Hop Co.

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BARNEY GERARD

SAYS IT'S

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GOOD DANCING SOUBRETTE AND INGENUE; PRIMA DONNA; MUSICAL ACT; CLASSICAL DANCER; YOUNG, GOOD LOOKING CHORUS GIRLS

BARNEY GERARD'S "VANITIES"

Comedian or Team of Comedians—Must Be Unique and worthy of being featured in a show that is sure to be a revelation; women principals; Novelty Musical Act; Singers and Dancers who can do imitations of noted stars, and other good acts.

Send Photos (Stamps for return), full particulars, salary, experience, etc. Prefer to see acts work.

BARNEY GERARD, Columbia Theatre Building

BURLESQUE REVUE SCORES

(Continued from page 19)

Corinne Arbuckle, a very classy young woman who was in burlesque earlier in the season, had no trouble in putting over her two numbers. She made them register most successfully.

Lillian McNeil and her Shadow as they introduced by Harry Rose, more than pleased with their singing and dancing act.

Val and Ernie Stanton who we have not seen at the Columbia in about five years caused much amusement with their talking and singing act. We liked these boys when they were in burlesque but now they have improved since that time. They have an act that grows on one. They too went very big.

Merlyn Evans a pretty little blond with pretty curls was next in a singing and dancing bit.

Hal Sherman followed, opening with a song and then going into a dance. He had a hard spot after following all kinds of dancing, but he was given a big hand at the finish of the act.

Harry Rose a natural nut comedian was next to closing and he had the house in an uproar with his witty sayings and mannerisms. He also sang two numbers that went big.

Bobby Clark and Paul McCullough assisted by Lilla Ricord closed the bill. They did a comedy scene and several songs and to say that they were a riot would be putting it lightly. They simply took the house by storm. They are great comedians, great favorites and great fellows with it, so why shouldn't they go the way they did. It was a wise thing to put them on last, as no one could have followed them and done very much.

John G. Jermon was chairman of the entertainment committee. Sam A. Scribner the stage manager. Others on the entertainment committee were Bobby Clark, John J. Keit, Harry Rudder, Al. Siner, Frank Hunter, Lou Lesser, Maurice Cain, James Sutherland and Meyer Harris. The Press Committee consisted of Walter K. Hill, chairman; Alfred Nelson, Charles Feldheim, Harry Ennis, Charlie Lowe, Joseph Keith and Sid Rankin. Hughy Shubert was musical director, Dan Dody stage director, scenes by Billy K. Wells and the electrical effects by Meyer Harris. The programmes were sold by Mrs. Davo Marion, Mrs. Frank Wesson, Vinnie Phillips, Minerva Sterns, May Kelly, Lillian Cohn, Inez Morton, Mrs. Sam Lewis, Clare DeVine, Lillian Dixon and Mildred Campbell.

The show started at eight fifteen and the curtain ran down at eleven thirty, during which time twenty-four acts were offered. The programme was run fast and without a hitch, the management was the best of any of the affairs given so far.

From a financial standpoint it was equally as successful as $3,300 was taken in at the box office.

Many who attended the affair had travelled from far out of town, some coming from as far as Chicago, while others including Jimmy Cooper came down from Boston. It was a great success from every standpoint. SID.

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WM. McNALLY
81 East 125th Street NEW YORK

STOCK AT THE MAJESTIC

SCRANTON, Pa., May 18.—The cast playing at the Majestic, this city, in stock burlesque includes: Benny Howard Platt, Jack Ormsby, Howard Harrison, Ethel DeVeaux, Lillian Harrison and Easter Higbee. This week the show is called the "Broadway Scandal" presenting "Aviation Day." The show went over all right, but the business is not so good.

COHAN SIGNS FOR TWO YEARS

Will H. Cohan, this season with Hurtig and Seamon's "Rockets," signed a two year contract last week with this firm to work under their management for two years more commencing next August.

RAY READ GOES HOME

Ray Read, comedian of the "Greenwich Village Revue," which closed last Saturday night at the Yorkville, left Sunday for his home in Bronson, Mich. He will return to New York in June to open a tab on the John E. Coutts Circuit.

ROSE TO PRODUCE SHOW

Lew Rose has been re-engaged by Ed. Rush to produce his Mutual Circuit show next season and do the principal comedy part. Others engaged so far are Colton and Darrow, Milton Kahn, the Reed Sisters, Chic Byrnes and Dolly Leroy.

DALEY OPENS OFFICES

Eddie Daley has opened offices in the Columbia Theatre Building in suite 714 and 715. Daley has two shows on the Columbia Circuit next season.

DELMAR'S LIONS CLOSING

Delmar's Lions will close at the Columbia next week and are booked to open with the "Marcus Show of 1923," in Grand Rapids, June 10.

BOUTELJE FOR MURRAY'S

Phil Boutelje and his orchestra have been engaged to open at Murray's, Atlantic City, on June 21 for the summer. Boutelje, who formerly appeared with Arnold Johnson's Orchestra, has organized a twelve piece combination with two pianos, three saxophones, two cornets, trombone, violin, banjo, bass and drums. Murray's was known as the Palais Royal last season but has evidently been taken over by the Murray interests of Philadelphia who were known to be looking for a place in Atlantic City.

Boutelje is an arranger and composer of considerable prominence, numbering among his compositions "China Boy," "Love Letters," "Kentucky Blues" and several other popular numbers.

LENT FORMS ORCHESTRA

Jimmy Lent, formerly drummer at the Hippodrome and now heading an orchestra of his own, is taking a twenty-piece combination on a dance tour through New England. He has already been engaged for a series of ten dances in Providence during the Summer for one of the leading society men of the city.

HONEY BOYS IN CHICAGO

Ray Martin's Honey Boys, an eight-piece orchestra, has been signed by Albert Bouche for an all Summer run at The House That Jack Built, Chicago, opening Decoration Day. The band will appear in conjunction with the new Harry Walker Revue and will also dispense the dance music.

KAMPUS KUT UPS BOOKED

The Kampus Kut Ups, a youthful and versatile aggregation from Chicago, will spend the Summer on the S. S. President Jefferson of the Admiral Oriental Line, furnishing the dance music and entertainment for the passengers. The combination is of seven pieces and is under the direction of Carl E. Myers.

FRENCH AT HOFFMAN INN

Harry French and an orchestra of nine pieces has been engaged for the Summer at Hoffman's Inn on the Merrick Road. The combination plays a nightly dance session and has already been successful in attracting considerable business in spite of the slow season and cold weather.

MYRTLE ANDREWS SIGNS

Myrtle Andrews has signed with William S. Campbell for next season for his Columbia Circuit show. Miss Andrews has been with "Broadway Belles" the past few seasons.

BARNES BACK WITH SHOW

Al G. Barnes, of the Al G. Barnes Circus, has returned to the show, having been called West on important business.

DIRECTOR HELD FOR SPEEDING

John Frank Cork, a musical director of Mount Morris Park West, was arrested last Thursday in Central Park for speeding. According to the arresting officer, he was running at a forty-mile-gait when apprehended.

Cork pleaded not guilty to both charges when arraigned before Magistrate House in the Traffic Court and was held in $1,000 bail, with the examination set for May 28.

ACT CAUGHT IN TRAFFIC JAM

Van and Schenck, who are doubling the first half of this week at the Hamilton and the Colonial, were caught in a traffic jam on their way down on Monday and arrived at the Colonial, their second performance of the afternoon, about a half an hour later. The Fables picture was put on, and, when the act had not yet arrived, the management announced that the team was on its way from another house and would go on after intermission.

SIGN FOR MUTUAL SHOW

Joe Oppenheimer has re-engaged the following principals for next season for his Mutual Circuit show. Billy Hagan, Anna Toebe and Art Mayfield. Mayfield will do second comedy next season opposite Hagan.

CASPER AND HAMILTON IN ACT

Emil Casper and Jimmy Hamilton are rehearsing a new act for vaudeville and will open with it on the Keith time next week.

THE FRIEDELLS VACATIONING

GREEN HAVEN, Md., May 21. Scottie Friedell, who is signed with Chas. Waldron next season, is spending the Summer at his bungalow here with Mrs. Friedell.

IRENE LEARY SIGNS

Irene Leary, ingenue last season with "Hippity Hop," will be with the "Lightnin'" company, which next season is going to the Pacific Coast.

CLARKSON IN NEW YORK

Al. Clarkson, general agent of the Golden Bros. Circus was in New York a few days last week on business.

GOLDIE MANTELL FOR REVUE

Goldie Mantell, will open in a revue at the Engleside Inn, Wildwood, N. J., on Saturday of this week.

B. F. Keith's **PALACE**

Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50

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KELLEY'S RHYTHM RAGADORS

Mayme Lee Kelley, Managing Director of the M. L. Kelley Enterprises, of Panama, here on her annual talent scouting expedition, "discovered" these boys in the various night places of Chicago's Loop District. She assembled them into one body, directed them and will take them back to the Jardine, Colon, where she will give Panama the opportunity to hear Symphonic Jazz for the first time.

VAUDEVILLE BILLS

(Continued from page 21)

WESTERN VAUDEVILLE

Week of May 27, 1923

CHICAGO, ILL.

Majestic—Hughes Musical Duo—Wells & Winthrop—Karl Emmy & Pets—Coscia & Verdi—Little Caruso & Co.—Hill & Cameron—Melvin Bros.—Harry Holman & Co.

Kedzie (First Half)—Bayes & Speck—Fisher & Gilmore—Hickey Hart Revue—Polly Moran—Gordon & Day. (Second Half)—Nippon Duo—Mack & Redding—Leonard & Barnett—Berzac's Circus.

ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—The Lampinis—Keith & Parker.

BLOOMINGTON, ILL.

Majestic (First Half)—Bob Murphy & Co.—Farrell-Taylor Co. (Second Half)—Black & O'Donnell.

FARGO, N. D.

Grand (First Half)—The Lampinis—Keith & Parker. (Second Half)—Four Tamakis—Paul Rahn & Co.—Freida Held.

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ACTS ACTS

GALESBURG, ILL.

Orpheum (First Half)—Coulter & Rose—Broderick-Wynn & Co. (Second Half)—Harry Bewley & Co.

GRAND FORKS, N. D.

Orpheum (Friday and Saturday)—Sam Liebert & Co.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Gaffney & Walton—Louis Love & Co. (Second Half)—Norton & Brower.

JOLIET, ILL.

Orpheum (First Half)—Black & O'Donnell. (Second Half)—Follette's Monks.

KANSAS CITY, KANS.

Electric (First Half)—Leona Hall's Revue. (Second Half)—Gaffney & Walton—Dancing Kennedys.

KANSAS CITY, MO.

Globe (First Half)—Rosa—McCormick & Winehill—Gladys Delmar & Band. (Second Half)—Jerome & France—Berger & Seamon—Martha Russell & Co.

KEOKUK, IOWA

Regent—Jack & Jessie Gibson—Duball & McKenzie—Seven Flashes.

LA CROSSE, WIS.

Rivoli (First Half)—Four Tamakis—Paul Rahn & Co.—Freda Held.

REMOVAL NOTICE

Miss Rosalie Stewart

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110 W. 47th ST.

Rehearsal Hall to Rent by the Hour

LEAVENWORTH, KANS.

Orpheum—Jerome & France—Great Lester—Berger & Seamon.

MILWAUKEE, WIS.

Majestic—Gilette & Rita—Ray & Edna Tracy—Ned Nestor & Co.—Fox & Allyn—Rubini Sisters—Bender & Armstrong—Page, Hack & Mack—Nick Hufford.

MINNEAPOLIS, MINN.

Seventh Street—Lee Hing Chin—Milton & Lehman—Gibson Sisters & Grady—Holliday & Willett — Fitch's Minstrels — Fred Lewis — Trennell Trio.

NORFOLK, NEB.

Auditorium (Sunday)—Martha Russell & Co.—The Hagans—Kneeland & Powers. (Friday and Saturday)—Watson & St. Alva—Jack & Eva Arnold.

MADISON'S BUDGET No. 18 ONE DOLLAR

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QUINCY, ILL.

Orpheum (First Half)—Harry Bewley & Co. (Second Half)—Coulter & Rose—Broderick-Wynn & Co.

ST. LOUIS, MO.

Columbia (First Half)—Sylvia Mora & Reckless Duo—Gordon & Spain—Big City Four—Chamberlain & Earle—Larry Harkins & Co. (Second Half)—Jack & Jessie Gibson—DuBall & McKenzie—McCormick & Winehill—Gladys Delmar & Band—Seven Flashes.

Grand—John & Nellie Olms—Stuart Girls—Berg & English—Rodero & Brown—Billy Miller & Co.—Frank Farron—Farnell & Florence—Chandon Trio—Nine Daffydills.

Skydome (First Half)—Lottie Atherton—Evans, Mero & Evans—Sinclair & Gray. (Second Half)—Bell & Van—George & Paul Hickman.

SOUTH BEND, IND.

Palace (First Half)—Harry Rappi—Spencer & Williams—Yip Yip Yaphankers. (Second Half)—Polly Moran—Desley Sisters & Co.—Johnson & Baker.

SPRINGFIELD, MO.

Electric (First Half)—Dancing Kennedys.

TOPEKA, KAN.

Novelty (First Half)—Jerome & France—Great Lester—Berger & Seamon. (Second Half)—Kneeland & Powers—Leona Hall's Revue.

B. F. KEITH BOOKING EXCHANGE

Week of May 21, 1923

NEW YORK CITY

Broadway—Al & Fannie Stedman—Dave Roth—Gordon & Ford—Morelle's Dogs—Hartley Powers & Co.—Willie Schenck & Co.—Maureen Englin—Benny Barton Revue.

Fordham (Second Half)—Bob Hall—Harry Fox—Leigh & Jones—Kay Hamlin & Kay—Blondes.

Jefferson (Second Half)—Howard & Ross—Nagfys—Gene Morgan—London Steppers—Thornton & King—Friend in Need—Jones & Ray.

Regent (Second Half)—Bob Albright—Bernard & Garry—Sealo—Sully & Houghton—Santos & Hayes—John Sheehan & Co.

Coliseum (Second Half)—Gilbert Wells—Eight Blue Demons.

Franklyn (Second Half) — Murray Allen — O'Mears—Al Shayne.

Hamilton (Second Half)—Sunbonnette—Hal & Ernie Stanton—Montano—Three Kitaros.

81st Street—Moore & Freed—Perone & Oliver—Williams & Wolfus—Ben Reyer—Laughlin & West—Harry Kahne.

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BROOKLYN, N. Y.

Flatbush—Moody & Duncan—McLoughlin & Evans—Seed & Austin—Silva Brawn Co.—Dixie Four—Healy & Cross—Bobby Folsom & Band.

Prospect (Second Half)—Lehr & Mercedes—Wm. Edmunds & Co.

Rivera (Second Half)—Bob Hall.

Greenpoint (Second Half)—Diamonds—Beaumont Sisters—Bob, Bob & Bobby—Turner & Grace.

Far Rockaway (Columbia) (Second Half)—Cook, Mortimer & Harvey—Hartley & Paterson—Mary Haynes—Victor Moore & Co.—Ben Bernie & Band.

Henderson's, Coney Island (Second Half)—Splendid & Partner—Johnny Dover & Co.—Yates & Carson—Sharkey, Roth & Hewitt—Owens Kelly Syndopators.

ALLENTOWN, N. Y.

Orpheum (Second Half)—Mac Sovereign—Earl & Mathews—Manning & Hall Co.—Fern & Maree—Fifty Miles from Broadway.

AMSTERDAM, N. Y.

Rialto (Second Half)—Gertie De Milt—McFarland & Palace—Ferry Corwey—Santos & Hayes—Lorraine Serenaders.

ASBURY PARK, N. J.

Main Street (Second Half)—The Vanderbilt—Harry Mayo—Clade & Marion—Dance Gambol.

AUBURN, N. Y.

Jefferson—John Van Arnam's Minstrels.

BAYONNE, N. J.

(Second Half)—The Brightons—Zeller Green—Vandyke & Vincie—Lewis & Dody—Daly, Mack & Daly.

BINGHAMTON, N. Y.

(Second Half)—Saxon & Griffin—Three Ander Girls—Frozini—Franklin Ardell Co.—Beth Tate—Broadway Kiddie Revue.

BRADFORD, PA.

(Second Half)—Phondell Four—Leonard & St. John—Zuhn & Dreiss.

CANTON, OHIO

The Bam Bams—Sisters Arnetter—Barto & Clark—Stan Stanley & Co.—Edward Clark—Reynolds Donedgan Co.

CARBONDALE, PA.

Irving (Second Half)—Lloyd Nevada Co.—S. & H. Everett—Young & Wheeler—Bermuda Bound.

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CHARLESTON, W. VA.

(Second Half)—Liletta & Co.—Rudell & Dunigan—Middleton & Spellmeyer—Eddie Miller—Lynn & Thompson.

CHESTER, PA.

Adgement (Second Half)—Skating Turners—Ann Sister—Howe & Howe—Doyle & Christy—Pietro—Rainbow Six.

CLARKESBURG, W. VA.

(Second Half)—The Cromwells—Nan Travelene—Dublin Trio—Wallace Galvin—Southern Revue.

EASTON, PA.

Able Opera House (Second Half)—Morlin & Doran—Taylor, Howard & Them—Wah Let Ka—Englis & Wincheter—Four Casting Stars.

ELMIRA, N. Y.

(Second Half)—Fenner & Roberts—Hawthorne & Cook—Muriel & Phyllis—Arthur Miller Co.

GLOVERSVILLE, N. Y.

(Second Half)—Anita—Margie Coates—Nana—Sampson & Douglas—Syncopated Seven.

GREENBURG, PA.

(Second Half)—The Adroits—Guy Bartlett Trio—Eddie Heron & Co.—Friscoe Harmonists.

HARRISBURG, PA.

Majestic (Second Half)—Neal Lester Co.—Elsie Huber—Runaway Four—Henry & Moore—Ideal.

HAZELTON, PA.

Feeley's (Second Half)—Nora, Jane & Karl—Lillian Bernard—W. & G. Ahearn.

HOLYOKE, MASS.

(Second Half)—Senna & Weber—Julia Gariety Co.—Nearly Married—Norwood & Hall—Four Ortons.

HORNELL, N. Y.

(Second Half)—Samstead & Marion—Pardo & Archer—Joe Daniels—Virginia Serenaders.

ITHACA, N. Y.

(Second Half)—Pot Pourri—Weston & Young—Harry L. Cooper Co.—Lynn & Howland—Malinda & Dade.

JERSEY CITY, N. J.

Bailey & Seed—Jo Jo Dooley—Haywood & Irwin—Grace Roberts—Melody Revue.

JOHNSTOWN, PA.

(Second Half)—Elizabeth Brice—Dixon, Lynch & Sins—Rankin—Elsie White—Melody & Steps.

LANCASTER, PA.

Colonial (Second Half)—May McKay & Sisters—Harry & Morgan—Roger Williams—Oddities of 1923.

LONG BRANCH, N. J.

Broadway (Second Half)—Adams & Lillian—Pritchard & Rock—Lydell & Macy—LaFleur & Portia.

MONTREAL, CAN.

Imperial—Jack Lavier—Gertrude Barnes—Marry Me—Leon & Dawn—Bensee & Beard—Roma Duo.

MORRISTOWN, N. J.

Anderson & Yvel—Hector—Cahill & Romaine.

NANTICOKE, PA.

State—Boy & Boyer—Mildred Parker—O'Neil & Plunket—Grace Edler Co.

NEW BRITAIN, CONN.

(Second Half)—Irene Travelle—Married Again—Kennedy Bros.—Olga & Nicholas.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—The LeRoys—Wild & Rose—Walter Gilbert—Bolger & Davis—A Lesson for Wives—Polly & Oz—Adelaide Bell Co.

NEW LONDON, CONN.

(Second Half)—Larimer & Hudson—Harry Bussey—Arthur Finn Co.—Whalen & McShane—Ergotti & Herman.

NO. ADAMS, MASS.

(Second Half)—Clayton & Clayton—Burns & Francis—Allen & Gayfield—Clara Theodore Trio.

NORWICH, N. Y.

(Second Half)—Marcus & Burr—Brad & Inez—North & South—Frear, Baggett & Frear.

PASSAIC, N. J.

(Second Half)—Jennier Bros.—Harmony Four—N. & J. Jerome Co.—Alf. Ripon & Jiggs—Capitol Revue.

PATERSON, N. J.

Majestic (Second Half)—Jahrl & George—Awkward Age—Henshaw & Avery—Richards & Harris—Little Driftwood.

PAWTUCKET, R. I.

(Second Half)—Lee & Lawrence—Three Black Diamonds—Stepping Fools—Dave Manley—The Reuters.

PHILADELPHIA, PA.

Keystone—Ed. & Ida Tindell—Jim McCool—Stephens & Lovejoy—Marie & A. Clark—The Comebacks.

Orpheum—Harry Bentelle—Sallie & Robles—Princess Nai Tai Tai—Moran & Mack—Royal Purple Girls—Johnny Burke—Young Wang Co.

PITTSBURGH, PA.

Georgia Howard—Shafer, Waymen & Carr—Canova's Dogs—Bill Pruitt—Florence Reynolds Trio—Marie & Marlow—Fox & Sarne.

Sheridan Square (Second Half)—Tom & Dolly Ward.

PITTSFIELD, MASS.

(Second Half)—McLinn & Sully—Boyd & King—York & Maybelle—Royal Danes.

PLAINFIELD, N. J.

(Second Half)—Danise & Dano—Russell & Marconi—Kelso Bros.—DeLisle.

SARATOGA, N. Y.

James E. James—Artie Mehlinger—Seppe & Dutton.

SHENANDOAH, PA.

(Second Half)—Dore Sisters—Alexander & Fields—Howard's Ponies.

STAMFORD, CONN.

Chester & Devere.

SYRACUSE, N. Y.

(Second Half)—Lorner Girls—Hanaford—Morris & Townes—Cupid's Close-up—O'Brien & Josephine—Gilded Cage.

TRENTON, N. J.

Capitol (Second Half)—Ruth & J. Fifer—Chas. Reader—Mack & Stanton—Holmes & Lavere.

UTICA, N. Y.

Colonial (Second Half)—Levey & O'Connor—Billie Bowman—Wells & Burt—Exposition Jubilee—Rich. Hayes.

WHEELING, W. VA.

(Second Half)—Dancing Dorans—Dunne & Day—Deszo Retter—Lane & Freeman—Burt-Holtsworth & Band.

WHITE PLAINS, N. Y.

Lynn (Second Half)—Senator Ford—Crescent Orchestra—Stewart & Olive—McGrath & Deeds—Ruge & Rose—Lew Seymour & Co.

YORK, PA.

Opera House (Second Half)—Kennedy & Kramer—Tivoli & Levere—Raymond Bond Co.—Billy Beard—Teddy Clair Co.

YOUNGSTOWN, OHIO

(Second Half)—Palermo's Dogs—Walter Bradbury—Heath & Sperling—Seven Arabian Knights.

RICHMOND AND NORFOLK

Kellam & O'Dare.

NORFOLK AND RICHMOND

Will Morris—Parlor, Bedroom and Bath—Brown & Whittaker.

LOUISVILLE AND NASHVILLE

Rose & Foss—Green & Parker—Bob Anderson & Pony—Texas Comedy Four—Thomas & Akers.

CHATTANOOGA, TENN.

(Second Half)—The McIntyres—Walter Law & Co.—Tyler & Crolins—Shriner & Fitzsimmons—Seven Brown Girls.

SAVANNAH AND JACKSONVILLE

Calvin & O'Connor—Jay & Wesson—Dainty Marie—Williams Clark—Syko.

JACKSONVILLE AND SAVANNAH

Nathaso Bros.—Anderson & Graves—Joe Laurie.

GREENVILLE AND WINSTON-SALEM

Stewart & Mercer—Murray & Gerrich—Kennedy & Rooney—Eddie Nelson—Ann Francis & Her Johnnies.

ROANOKE, VA.

(First Half)—Sterling Four—Patricola—Howard Brockman Revue. (Second Half)—Worsley & Hillier—Henry Campbell & Co.—Will Mahoney—The Bradnas.

(Continued on page 29)

The Story the Petals Told

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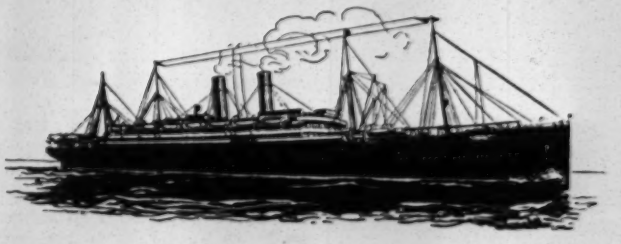

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FRIDAY, MAY 25th, 1923

Exclusive Business Representative, SAMMY COLLINS **219 West 46th Street, New York**

YERKES ORCHESTRA WITH SHOW

Yerkes' Happy Six went into rehearsal Monday with Joseph M. Gaites' new musical comedy "I'll Say She Is," which was originally called "The Thrill of Love." The show will open out of town early in June and will probably stay in Philadelphia for a summer run.

Yerkes' Bell-Hops band continues in vaudeville and continues to meet with unqualified success and another Yerkes' combination is appearing with Clinton and Rooney.

The Yerkes' S. S. Flotilla Band, which is at present appearing at the Hotel Congress, Chicago, in the second week of a four-weeks' engagement, was last week signed up by the Columbia Phonograph Company to make records for them exclusively for the coming year.

STERN FOR BRIGHTON BEACH

Harold Stern, who is now appearing in vaudeville with his Hotel Belleclaire Orchestra, has been re-engaged to furnish the music at the Brighton Beach Baths for the coming summer and will open there on June 23rd with a military band of about twenty-five pieces. The orchestra Stern is using in vaudeville will open on June 1st at the Hotel Belleclaire for an engagement of 17 weeks.

Besides these engagements, Stern will give a series of band concerts on the Mall in Central Park during the summer, furnishing for the occasion, a military band of 40 pieces.

WINTERS AT FELTMAN'S

Chick Winters' Empire State Orchestra has been engaged to appear at Feltman's, Coney Island, during the coming season. Mel Craig will conduct the orchestra which has recently returned from a protracted dance tour. The orchestra is featuring a novelty at Feltman's in connection with the song, "Keep It Under Your Hat," all of the men wearing trick high hats during the rendition and some funny business having been invented to go along with the number.

SEXTETTE AT LYNBROOK

The Versatile Sextette opened at the Fountain Inn, Lynbrook, on Thursday of last week and the event was celebrated in fitting fashion. Tin pan alley sent down a large and vigorous delegation and many people prominent along Broadway put in an appearance and helped the festivities along by entertaining. Al Herman acted as master of ceremonies and others to appear were Belle Baker, Karyl Norman, Benny Davis, Clark and O'Neil and a host of others.

SERENADERS IN VAUDEVILLE

The Virginia Serenaders, the versatile playing and singing combination which opened at the Blossom Heath Inn last week, are now appearing in vaudeville in an act of their own, having opened at Proctor's 23rd Street on Monday of this week. The ochestra will continue in vaudeville coincident with their engagement at the Blossom Heath Inn for several weeks.

ORCHESTRA NEWS

MILLER AT AMHERST

Ray Miller and his orchestra have just returned from three weeks spent at Amherst College, where they were playing for the annual prom. Miller himself went to Amherst direct from Bridgeport, where he had been to attend the opening of his new dance hall at Pleasure Seekers' Park. This event proved to be considerable of a surprise to Miller and the owners for over 4,600 people crowded the dance floor the opening night and applauded the music of Mike Speciale and his twelve-piece orchestra.

Miller has arranged to furnish an orchestra to the American Volunteer Committee for the care of Destitute Hungarian Children when that charitable organization, of which Miss Helen H. Magyar is chairman, holds its May dance at the Hotel St. Regis on May 26.

LOUBET'S BAND FOR GARDEN

Loubet's Military Band, under the management of Max Brav, will be one of the features of the great Spanish Gala Nights to be held at the Madison Square Garden on May 25 and 26. In keeping with the occasion, members of the band will appear in the picturesque uniform of the Toreador and will play many Spanish selections, including the famous Toreador March, dedicated to Spain's greatest bull-fighter, Chicorrito, in which the ending is a fanfare of trumpets.

Loubet's Band and his Society dance orchestra are both under the management of Max Brav and are well known for their work in this and other cities.

SPECHT GOES TO LONDON

Paul Specht and his orchestra sailed yesterday (Tuesday) on the S. S. *Aquitania* for London, where he will play at the newest restaurant to be opened by the Lyons interests in London. He will be gone until early in the Fall.

An automobile parade accompanied the leader from his offices at 1,591 Broadway to the dock, many persons prominent in the orchestra and musical world coming along to wish Specht bon voyage and a successful trip. He had originally planned to sail on the 19th but was forced, through business reasons, to postpone the sailing date.

RAMBLERS OPEN AT INN

The California Ramblers opened on Friday last at the new California Rambler Inn, formerly Shanley's, on the Pelham Shore Road. The Ramblers appeared last Summer at the Post Lodge and during the Winter entered on a long vaudeville route, breaking it for two weeks to play at the Palais Royal during Whiteman's absence on his New England trip. It is reported that William T. Kirkeby and Arthur Hand have acquired an interest in the new Inn naming it after the organization whose destinies they control.

MORRIS AT CLUB GALLANT

Eddie Morris and his orchestra, the combination that has been appearing at the Club Gallant, in Greenwich Village for the last twenty weeks, has signed a contract which calls for their appearance at the Club Gallant for next year at an increased salary. The orchestra, one of the best five-piece combinations in the city, plays at the Club Gallant in Russian costumes and has become quite a drawing card. They have recently acquired a brand new set of gold instruments from the Buescher Company. The members of the orchestra have signed contracts with their leader, Eddie Morris, to remain together for the next two years. The following are members of the organization: Eddie Morris, violin, leader; Louis Springer, piano and piano accordeon; Harold Pickering, banjo; Harry Berk, all saxophones and clarinet, and Ben Rosenthal, drums.

SIRENS AT ATLANTIC CITY

The Scranton Sirens Orchestra will open at the Cafe Beaux Arts, Atlantic City, on May 25 for a summer run. This nine piece combination, under the direction of William Lustig, was discovered by Sammy Collins out in the mining regions of Pennsylvania and brought in to New York to appear at one of the Clown Nights at the N. V. A. On the strength of their showing that night they were engaged for the Dancing Carnival, at Sixty-sixth street and later went into vaudeville. Following their vaudeville tour they went on a long tour of one-nighters through Pennsylvania and the South and now, after a short vacation, they will open at the Beaux Arts.

ORPHEUM, OAKLAND, CLOSING

OAKLAND, Cal., May 21.—The Orpheum Theatre here will close for the summer on Saturday, May 26. The house will reopen in August.

MARTUCCI BACK FROM MONTREAL

Simone Martucci and his orchestra closed last week after four weeks at the Mount Royal Hotel, Montreal, and are now on a short vacation. Martucci and his men will open at Trommer's, Brooklyn, on June 15 for a summer run, this being a return engagement at an increase over last year's price. Trommer's is known as the only outdoor dining garden in New York City.

Martucci, who has a versatile seven-piece combination, himself plays the oboe, clarinet and bass clarinet and the full family of saxophones. Most of the rest of his men double, one of his novelties being a piano quartette that is unusual and another being an Hawaiian arrangement that calls for three ukeleles, steel guitar, banjo, piano and drums. Three of the men play marimbas and special orchestrations have been made taking in these instruments and orchestra chimes.

LOPEZ AT HOTEL STATLER

The opening of Vincent Lopez at the new Hotel Statler in Buffalo was one of the events of the season. When Lopez reached the city, he was welcomed at the station by a brass band, and a welcoming committee that took twenty automobiles to carry, and was escorted to the City Hall, where he was given the keys of the City by Mayor Schwab of Buffalo. Lopez took up several prominent people in a special car to attend the opening which is described by local papers as being one of the biggest musical events in years.

BUCKEYE AT MAPLE INN

The Buckeye Dance Orchestra, L. E. Hamilton conducting, has been engaged to appear for the Summer at the Maple Inn, Greenville, Ohio. The Maple Inn is patronized by people from Dayton, Elyria and other nearby urban centers and is a rendezvous for the younger society set of this section of Ohio.

Harriette Gimbel, who recently closed with "Greenwich Village Follies," has opened at the Walton Roof, Philadelphia.

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VAUDEVILLE BILLS

(*Continued from page 27*)

ATLANTA AND BIRMINGHAM

Beeman & Grace—Ethel Hopkins—Fred Gray & Co.—Briscoe & Rauh—Warren Jackson & Co.

BIRMINGHAM AND ATLANTA

Micahuia—Welch, Nealy & Montrose—Powers & Wallace—Jos. K. Watson—Juggleland.

BATON ROUGE AND SHREVEPORT

Tan Araki Trio—Jos. Diskay & Co.—Grace Valentine & Co.—Oscar Lorraine—Movie Masques.

NEW ORLEANS AND MOBILE

The Seebacks—Dayton & Palmer—Bert Levy—Pinto & Boyle—Stranded.

MOBILE AND NEW ORLEANS

Bernt & Partner—Douglas & Earl—Dave Harris & Co.—Ray & Hilliard—Dore's Celebrities.

NASHVILLE AND LOUISVILLE

Cornell, Leona & Zippy—Dixie Hamilton—Robt. Reilly & Co.—Shone & Squires—Kavanaugh & Everett.

Week of May 21, 1923

BOSTON, MASS.

Boston—Elly—Wyeth & Wynne—Chas. & Madeline Dunbar—Joe Darcey—La Pilerica Trio.

Scollay Square — Kane's Marionettes — May Wynne—Smith & Strong—Marino & Martin—Royal Gascoynes.

Washington Street—Alma Braham & Co.—Harris & Vaughn—Jarvis & Harrison—Four Byron Girls—Fred Lindsay & Co.

BROCKTON, MASS.

Strand (Second Half)—Betty Washington—McKissick & Halliday—Bobby Jarvis & Co.—Barrett & Cunneen—Leavitt & Lockwood.

Gordon's (Second Half)—Coffman & Carroll—Geo. MacFarlane & Co.—Britt Wood—Emilie Lea & Co.

CAMBRIDGE, MASS.

Central Square (Second Half)—Edouard—Gilbert & Kenny—Ring Tangle—Burns & Lynn—Emma Raymond & Co.

FALL RIVER, MASS.

Empire (Second Half)—Wilfred Du Bois—Telaak & Dean—Kennedy & Davies—Willie Solar—Scanlon, Denno Bros. & Scanlon.

LEWISTON, ME.

Music Halls (Second Half)—Harry La Vaal & Sisters—Ryan & Moore—Geo. Mack—Chong & Moey.

LYNN, MASS.

(Second Half)—Daun & Scott—Force & Williams—Peggy Brooks—Alexander Hyde's Orchestra.

MANCHESTER, N. H.

Palace (Second Half)—Rasso & Co.—Neil O'Donnell—Archer & Belford—Nerrett & Mann—Great Leon.

NEW BEDFORD, MASS.

Olympia (Second Half)—Whirlwind Four—Jessie Reed—Race & Edge—Sternad's Midgets.

MARCUS LOEW CIRCUIT

Week of May 28, 1923

NEW YORK CITY

American (First Half)—Jim Felix—Corinne Arbuckle—Basil & Allen—Dance Varieties—Sharkey, Roth & Hewitt—Mignon—Margaret & Alvarez. (Second Half)—Marvell & Fay—Herman Berrens—Smith & Nash—Justa Marshall & Co.—Barr, Mayo & Renn—LeVan & Boles.

Orpheum (First Half)—Sam Mann—Bronson & Renee—Golden Bird—Collins & Pillard—Walter Manthey & Co. (Second Half)—Jack Hanley—Dolly Wilson & Co.—Al. Lester & Co.—Abbott & White.

National (First Half)—LeVeaux—Chadwick & Taylor—Newhoff & Phelps—Smith & Nash—Hubert Dyer & Co. (Second Half)—Mabel Drew—Antrim—Senator Murphy—Samaroff & Sonia.

Greeley Square (First Half)—Frank Shields—Harris & Morey—Celia Weston & Co.—Mack & Lane—Cosmopolitan Dancers. (Second Half)—Lillian's Dogs—Corinne Arbuckle—Adrian—Morley Sisters.

Delancey Street (First Half)—Lillian's Dogs—Dolly Wilson & Co.—Antrim & Vale—Harry Rose—Fern, Bigelow & King. (Second Half)—The Faynes—Albert Rickard—White, Black & Useless—Elliott & LaTour—Snappy Bits.

Boulevard (First Half)—Brosius & Brown—Lillian Morton—Fay Rash Trio—Tuck & Clare—Billy Gerber Revue. (Second Half)—Polly Lou Dee & Co.—Lehr & Kennedy—Hubert Dyer & Co.

State (First Half)—The Faynes—Leddy & Leddy—Timberg & Darling—Murray & Maddox—Herman Timberg—Justa Marshall & Co. (Second Half)—Margaret & Alvarez—Herman Timberg—Amaranth Sisters.

Avenue B (First Half)—Mazie Lunetti—Boland & Knight—Fred. Weber & Co.—Jarrow—Kirksmith Sisters. (Second Half)—O'Connor & Clifford—Four Byron Girls—Billy Gerber Revue.

Lincoln Square (First Half)—Rose & Dell—Jean Boydell—White, Black & Useless—Adrian. (Second Half)—Melnotte Duo—Chadwick & Taylor—Burt & Nina Wainwright—Evans & Wilson—Golden Bird.

Victoria (First Half)—Johnny Clark & Co.—Mabel Drew—Billy Swede Hall & Co.—Elliott & LaTour. (Second Half)—Fern, Bigelow & King—Sam Mann—Fay Rash Trio—Collins & Pillard—Dance Varieties.

Palisade Park—Leach LaQuinlin Three—Willie Karbe—Blake's Mules.

BROOKLYN, N. Y.

Palace (First Half)—Herman Berrens—Four Byron Girls. (Second Half)—Frank Shields—Frost & Morrison—Fred. Weber & Co.—Mignon—Kirksmith Sisters.

Metropolitan (First Half)—Jack Hanley—Polly Lou Dee & Co.—Lehr & Kennedy. (Second Half)—Maxine & Bobby—Bronson & Renee—Norton & Melnotte — Barry & Lancaster — Cosmopolitan Dancers.

Gates (First Half)—Melnotte Duo—Abbott & White—Senator Murphy—Morley Sisters—Amaranth Sisters. (Second Half)—Brosius & Brown—Jean Boydell—Billy Swede Hall & Co.—Fred. & Tommy Hayden—Walter Manthey & Co.

Fulton (First Half)—Marjorie Burton—Barr, Mayo & Renn—LeVan & Boles—Samaroff & Sonia. (Second Half)—Rose & Dell—Harris & Morey—Murray & Maddox—Sharkey, Roth & Hewitt.

Warwick (First Half)—Murphy & Bradley—Drew & Valli. (Second Half)—Mazie Lunetti—Eddie Cole & Lew Coster—Jarrow—Mara Leslie & Co.

Astoria (First Half)—Maxine & Bobby—Northlane & Ward—Evans & Wilson—Al. Lester & Co.—Fred. & Tommy Hayden—Snappy Bits. (Second Half)—Johnny Clark & Co.—Lillian Morton—Mack & Lane—Newhoff & Allen—Homer Girls & Co.

BALTIMORE, MD.

Hippodrome—Pickfords—Boland & Knight—Sig. Newman's Orchestra.

BOSTON, MASS.

Orpheum—Stanley & Alva—Stevens & Brunelle—Dunlay — Merrill—Jordan Saxton & Co.—Emily Darrell—Jack Connor's Revue.

BUFFALO, N. Y.

State—Green & Myra—Alton & Allen—Rose's Royal Midgets.

CLEVELAND, OHIO

Loew's—Mankin—McIntyre & Holcomb—Bob Ferns—Mumford & Stanley—Indian Reveries.

LONDON, CAN.

Loew's (First Half)—Zara Carmen Trio—Hanson & Burton Sisters. (Second Half)—Burt & Lottie Walton—Bernard & Merritt—Frank Ford & Co.

MONTREAL, CAN.

Loew's—Victoria & Dupree—Chas. & Cecil McNaughton — In Wrong — Jean Granese — Brown, Gardner & Barnett.

NEWARK, N. J.

State—Pederson Bros.—Dreon Sisters—Mammy & Gold Dust Twins—Wilson & Jerome—Chas. Ahearn & Co.

OTTAWA, CAN.

State—The Braminos—Bennington & Scott—Cardo & Noll—Jimmy Savo & Co.—Royal Pekin Troupe.

PROVIDENCE, R. I.

Emery (First Half)—Will. Stanton & Co.—Bayes & Smith—Arco Bros. (Second Half)—Chas. Rogers & Co.—Harry Hines—Ishikawa Japs.

SPRINGFIELD, MASS.

Broadway (First Half)—Chas. Rogers & Co.—Harry Hines—Ishikawa Japs. (Second Half)—Will. Stanton & Co.—Bayes & Smith—Arco Bros.

TORONTO, ONT., CAN.

Yonge Street—Hoffman & Jessie—Villon Sisters—Moore & Fields—Stolen Sweets—Hughie Clark—Grazer & Lawlor.

WASHINGTON, D. C.

Strand—Foris & West—Delbridge & Gremmer—Quinn Bros. & Smith—Discovering Movie Stars.

MURRAY'S CLOSES

Murray's Roman Gardens, on West Forty-second street, closed on Sunday night after about sixteen years of existence, the strain of trying to make money without selling liquor proving too much for the once gay resort. A final dinner, attended by about 100 persons, was given by Charles W. Groll and Joseph A. Susskind, the owners. The building will be remodelled and made over into stores on the street level and apartments up-stairs.

EVELYN CARRINGTON JUDGMENT

Evelyn Carrington, former actress, was awarded a verdict of $5,000 by a jury in Justice O'Malley's part of the Supreme Court last week, in her suit for alienation of affections against Mrs. Alice Henley. Mrs. Carrington alleged that her husband, Reginald, to whom she had been married nineteen years, spent most of his days in Mrs. Henley's apartment in Central Park West, and abandoned his wife and two grown children.

GRIFFITH FILM AT LYRIC

"The White Rose," a D. W. Griffith super-feature picture began a four-week engagement at the Lyric Theatre (Tuesday) last night. The theatre is rented by Griffith for $3,500 a week from the Shuberts.

THE FONTAINES INDICTED AGAIN

Evan Burrowes Fontaine and her mother, Mrs. Florence Ames Fontaine, were re-indicted for perjury last week by the Rockland County Grand Jury, at Nyack, N. Y., on charges growing out of the one million-dollar breach of promise suit brought against Cornelius Vanderbilt Whitney by Miss Fontaine. The Oriental dancer and her mother both came to Nyack and were released in $5,000 each, after answering to the indictment.

The Supreme Court of Rockland County has adjourned until May 24 and it is thought that likely the case will not come up until the September term. The original indictments against Miss Fontaine and her mother, for perjury, found in March were dismissed about two weeks ago by Justice Alfred H. F. Seeger, on the ground that insufficient and improper evidence had been submitted to the Grand Jury.

"WHY NOT" CLOSES

"Why Not," Jesse Lynch Williams' play, which was originally sponsored by the Equity Players, concluded a three weeks' engagement at the Powers Theatre, Chicago, last Saturday night. The company will again go on tour next season under the management of George Atkinson, who presented it in Chicago.

With the closing of the Powers Theatre, all of the Erlanger-Powers chain of theatres in Chicago, which include the Colonial, Blackstone and Illinois theatres as well, have closed for the season.

WILSTACH WITH SAM HARRIS

Frank J. Wilstach, who recently retired from the Shubert publicity department to do magazine work, has been engaged by Sam H. Harris to succeed Wells Hawks, as head of the publicity forces of the Harris enterprises and the "Music Box." Wilstach assumed his new duties last Monday.

MUSICALIZING "LADY FRIENDS"

Harry Frazee will place in rehearsal early in June a musical version of "My Lady Friends" for which Otto Hauerbach is supplying the book. Heading the cast will be Ernest Truax and Ann Wheaton. Georgia O'Ramey has also been engaged for the attraction.

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DEATHS

DR. FLORENZ ZIEGFELD, founder and President Emeritus of the Chicago Musical College, died at his home at No. 1448 West Adams Street, Chicago, Sunday morning after an illness of only four days following an attack of pneumonia. At his bedside at the time of his death were Flo Ziegfeld, Jr., his widow, Mrs. Rosalie de Hez Ziegfeld, William K. Ziegfeld, his daughter, Mrs. Willis E. Buhl of Detroit, and his daughter-in-law, Mrs. Carl Ziegfeld. Funeral services were held from his home yesterday, interment being at the Graceland Cemetery.

Dr. Ziegfeld, who was eighty-two years old at the time of his death, was born in Jenvier, Duchy of Olden, Germany, where his father was Burgomaster, and early began the study of music, graduating from the Leipsic Conservatory of Music at the age of 16. While at the Conservatory he studied with Moscheles, Reinecke, Papperitz, Wenzel, Richter, and Ferdinand Davis, and later met and came to know intimately Liszt, Wagner, Rubenstein and many other celebrated composers of the period.

During the Civil War he settled in Chicago, holding the commission of Colonel during the war and retiring from the Illinois National Guard in 1921 with the rank of Brigadier General.

In 1867 he founded the Chicago Musical College and was its first president, holding that position actively for almost fifty years. His aim was to broaden musical interest and appreciation in this country and accomplished this by surrounding himself with a faculty of American masters which he augmented by engaging European instructors which he brought over from the other side. He made approximately fifty-eight annual trips to engage instructors and bring over new talent.

Dr. Ziegfeld, who was made an officer of the Legion of Honor in 1903 in appreciation of his work for French music and brought many exhibition artists to this country in the course of his career, among them being Godfrey's Coldstream Guards Band of London, the Kaiser Franz Grenadier Corps of Germany and the Grenadier Guard Band of France.

In 1865 he married Mlle. Rosalie de Hez, a French girl and a great granddaughter of General Gerard, one of Napoleon's generals. Dr. Ziegfeld is survived by his widow and three children.

MRS. AMY ARLINGTON, for many years connected with the Barnum and Bailey Circus, as was her husband, died here on Sunday in her apartment in the Hotel Harding, 203 West Fifty-fourth Street. She was 64 years old at the time of her death and for many years had, with her son, Edward Arlington, directed the Hotel Harding and the Hotel Maryland in New York.

"BRINGING UP FATHER" CLOSES

"Bringing Up Father" closed a thirty-three week season on May 19 at Allentown, Pa.

MAX HART WINS APPEAL

(*Continued from page* 3)

C-647, 26 Stat. 209. An injunction and enormous damages are asked. The bill was dismissed for want of jurisdiction by the District Court on the ground that it did not state a cause of action arising under the Constitution or laws of the United States.

"The bill sets out at superfluous length a combination of the defendants to exclude actors from the theatres controlled by them, being practically all the theatres in the United States and Canada in which high-class vaudeville entertainments are produced, and to exclude the managers and personal representatives of actors from the defendants' booking exchange in New York and from business, unless they respectively comply with the defendants' requirements, including the payment of considerable sums. It is alleged that a part of the defendants' business is making contracts that call on performers to travel between the States and from abroad and in connection therewith require the transportation of large quantities of scenery, costumes and animals. Some or many of these contracts call for the transportation of vaudeville acts including performers, scenery, music, costumes and whatever constitutes the act, so that it is said that there is a constant stream of this so-called commerce from State to State.

"The defendants contend and the judge below was of opinion that dominant object of all the arrangements was the personal performance of the actors, all transportation being merely incidental to that, and therefore that the case is governed by Federal Baseball Club vs. National League, 259 U. S. 200. On the other hand, it is argued that in the transportation of vaudeville acts the apparatus sometimes is more important than the performance, and that the defendants' conduct is within the statute to that extent at least.

"The jurisdiction of the District Court is the only matter to be considered on this appeal. That is determined by the allegations of the bill, and usually, if the bill or declaration makes a claim that if well-founded is within the jurisdiction of the court, it is within that jurisdiction, whether well founded or not.

"HOW COME" TO STAY

"How Come," the colored show at the Apollo Theatre, is slated to remain there indefinitely. The original guarantee contract by the show giving the theatre a minimum of $3,500 a week has been changed to one on a straight percentage basis with the house getting the first $3,000 of the intake, the show the next $3,000 and then a fifty-fifty split.

ASHLEY SEEKS JAIL RELEASE

BUFFALO, May 21.—Supreme Court Justice Marcus reserved decision on the application of Arthur Ashley, vaudeville and motion picture actor, to be released from the county jail on a writ of habeas corpus. Ashley was commited to the jail more than a month ago for failure to pay alimony to his wife. The motion to release Ashley was opposed by Judge Leonard A. Snitken of New York City, counsel for Mrs. Ashley. He submitted that Supreme Court Justice Guy of New York City had committed Ashley to jail and that Justice Marcus had no jurisdiction in the matter.

NEWMAN "ICE BOUND" MANAGER

W. H. Newman, who has been business manager of "Secrets" at the Fulton Theatre when the attraction closed last Saturday, was deputized to become business manager of "Ice Bound" at the Harris Theatre. Joseph Teirney will continue to be manager of the Harris Theatre.

SONGWRITERS' NIGHT GAY AFFAIR

The two remaining boxes for the benefit performance for the Song Writers to be held at the Century Theatre on May 27, were auctioned off by Lew Cody, motion picture actor, for a total of $380.00, at the weekly clown night of the organization that took place last Friday night at Murray Roman Gardens. More than two hundred song-writers, their friends and others affiliated with the music business attended the affair as well as their numerous friends.

Previous to the entertainment supplied by vaudevillians and song-writers, which started about 10.30 P. M., the regular business meeting was held. In another room, the gathering was entertained by local talent, Sidney Clare, acting as master of ceremonies. Harry Brown started the ball rolling with two of the new Mills' numbers, followed by Chas. Tobias and Lou Breau of the Bee Tee Music Company. The former told some funny stories and the latter accompanied the songs at the piano. Frank Marvin sang one or two of the Clarke-Leslie songs and Karyl Norman trotted out a song or two, preceded by a gag that must have been disconcerting to those working or willing to work on the Loew circuit.

Hazel Glenn proved to be a coloratura soprano who warbled classical selections to perfection, despite the pall of smoke made by male and female smokers. Other singers went on including Harry Rose, "The Broadway Jester," who stopped the show. (Somebody stopped Harry). Harry gathered quite a few laughs doing his act plus two songs bordering on risque material. Outside of that, his clowning was funny. One old lady with a lorgnette, almost broke her ribs leaning over every minute to ask her neighbor what was funny in the "Bella Donna" song.

Bernie Grossman interrupted the proceedings long enough to tell the folks about the Song Writers, their aims regarding their clubhouse and sick and benefit fund, and forthcoming show at the Century Theatre. After a couple of the new Stark & Cowan songs, the auction started.

Lew Cody, in tow of Nils Grandlund, who personally conducts movie stars for Marcus Loew and others where publicity might be the result, did not make the best auctioneer in the world, managing to sell himself the first box containing ten seats for the sum of $200.00. The remaining box was bought by the valiant Con Conrad for $180.00. Other tickets on sale were bought by the guests.

After Harry Richman did his stunt at the piano, Sidney Clare said, "I Guess You're a Little Hungry, Huh?", and the audience immediately went over the top capturing their respective buffet lunches in the next room.

The show for Sunday May 27th, is promised by the songwriters to be one of the finest performances of its kind ever seen in a theatre. Officers of the Songwriters are: Victor Herbert and George M. Cohan, honorary president and vice-president respectively. James J. Walker, state senator, is honorary second vice-president. Active officials are: Albert Von Tilzer, president; Irving Caesar, vice-president; William Jerome, second vice-president; Irving Bibo, financial secretary; Leo Wood, secretary and Otto Motzan, sergeant-at-arms.

LETTER LIST

LADIES

Alger, Hazel
Bailey, Mrs. E.
Beechey, Eva
Brader, Sylvia
Brenon, Kathleen
Burke, Grace
Carrette, Bessie M.
Cecil, Mildred
Clair, Winifred
Clark, Nellie
Costello, Inez
Ellis, Mrs. Tommy
Evans, Virginia
Fresneda, Marie
Garrett, Naomi
Hairie, Sadie
Hart, Chick
Haynes, Billie
Hopkins, Idamae
Irwin, Mamie
Johnson, Arlone
Kingston, Lorraine
Madden, Mrs. J.
Penn, Nina
Rappo, Sisters
Redmond, Monica
Reed, Dot
Reynolds, Billie
Sheppard, Mrs. Mary
Warner, Mrs. Jane
Weber, Jean
Wiel, Florence
Wilson, Jacque

GENTLEMEN

Barton, Charles
Beasley, Harry L.
Burns, Tommy
Coglan, G.
Evans, D. J.
Finn, Irving S.
Fraser, Gordon
Healy, John
Holt, Dan
Hurst, Frank
Hynes, Billy
Jennings, Clifford
Meyers, Mr. & Mrs. Andy
Milo, W. H.
Rostow, A. P.
Stanley, Fred
Streuber, Wm. J.
Van Fleet, R. W.
Weston, Ted
Wilson, H.

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BERNARD GRANVILLE
OLSON and JOHNSON
ED. WYNNE

EDDIE FOY and FAMILY
LEW FIELDS-LULU McCONNELL
BELLE BAKER
PHIL BAKER
EDDIE LEONARD
GILDA GRAY
JOHNNY DOOLEY
CLARK and McCULLOUGH

WALTER C. KELLEY
WILL ROGERS
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1737—Morris & Bernard—Song.
1738—Perry Glass—Song Poems.
1739—Reed & Blake—Material.
1740—Jennings & Melba—Novelty Costume.
1741—Brian M. Jewett—Title.
1742—Wyse & Broe—Title.
1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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